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# FIVE IN A ROW

## VOLUME 3



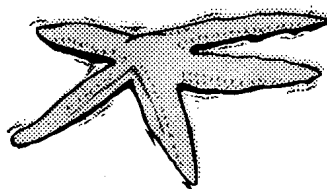
BY  
JANE CLAIRE LAMBERT

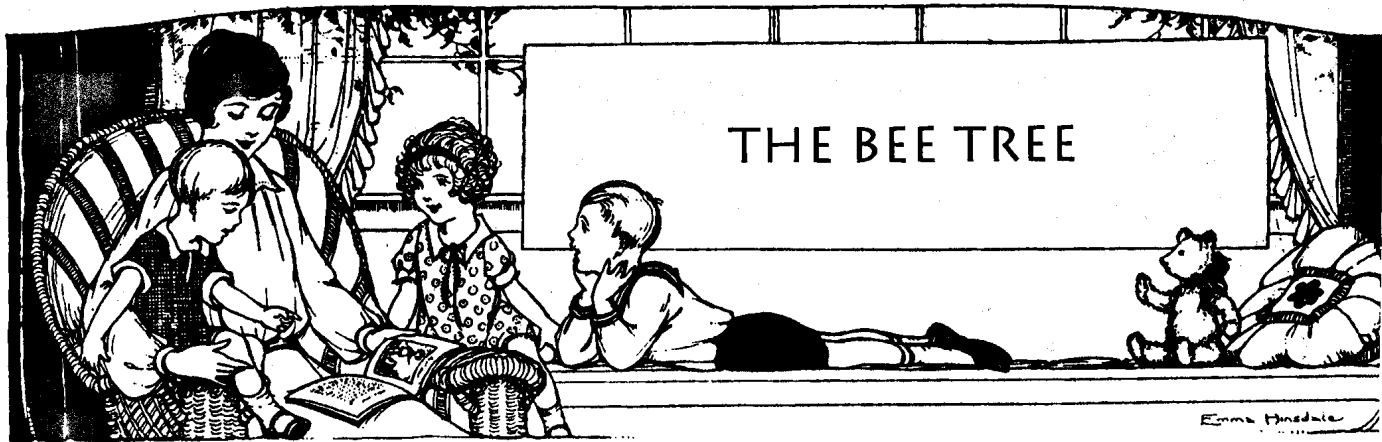
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Title: *The Bee Tree*  
 Author: Patricia Polacco  
 Illustrator: Patricia Polacco  
 Copyright: 1993  
 Summary: An adventure and a merry chase lead to a discovery about reading when Mary Ellen learns that good things take effort.

### **Social Studies: Relationships - Traditions**

Grampa and Mary Ellen have a special relationship. (Notice that at the most exciting point of the bee chase Grandpa gives the jar to Mary Ellen to let out the last bee!). They enjoy being with each other and Grampa shares with Mary Ellen the wisdom he's learned from his father and his father's father. Passing the information and skills we've learned to the next generation is often called carrying on the tradition of our elders.

Does your student's family have special traditions and special timing for events done through the generations? For instance, in one family it might be that on a child's fourteenth birthday his father opens a savings account for him, in the same way that his father did for him and his grandfather did for his father, etc. Many families and cultures have traditions that are handed down, as well as knowledge and skills.

### **Social Studies: Geography - Michigan and Yukon Territory, Canada**

This story is set in the Michigan countryside. Michigan is considered an important tourist and manufacturing state in the Great Lakes region of the Midwest. It borders four of the five Great Lakes and consists of two pieces of land called the upper and lower peninsulas. These two pieces of land are connected by the Mackinac (Mack i Naw) Bridge. See the map on p. 19 of this lesson plan. Show your student how the state (the lower peninsula) is shaped like a mitten!

Detroit, Michigan is known for its automobile manufacturing, and farming in common in the state's lower peninsula. This area could well be the "countryside" of *The Bee Tree*. Have your older student draw a picture of this unusual state from an atlas or reference book. If possible, label the great lakes. Talk about the definition of peninsula and notice the two peninsulas (upper and lower) that make up the state of Michigan.



"Klondike" Bertha Fitchworth, just back from her expedition to the **Yukon**, brings up another area to explore. The Yukon (Yoo kahn) is a northwest Canadian territory. It was in the Klondike region of the Yukon that one of the greatest gold rushes took place, in 1897. Whitehorse is the capital city of this territory, rich in mineral wealth and magnificent scenery. You might even see a Royal Canadian Mounted Policeman here! Your older student might especially enjoy researching the **Mounties**, and learn much about Canada along the way. *The World Book Encyclopedia* has other information on the **Klondike** region of the Yukon for the student who enjoys going on a "hunt" for more facts. Find the story disk in the Appendix. Color the disk and laminate both sides. On your world map, place the disk on Michigan. Remove and replace it for the next four days as a review.

## **Social Studies: Culture**

The colorful clothes, items in the home and the syntax of the characters in *The Bee Tree* suggest that these people are of eastern European origin. With your student, find text and illustrative clues to the cultural and geographic origins of these people. Examples: "Fast, you'll have to run."; "...this I would like to do, also." "To a bee tree we are going." The names may also give clues. Notice the clothes, hats, babushkas and bright scarves, etc. (**Teachers Note:** Syntax is the pattern of sentence structure. Different languages have different syntax and books originating in non-English cultures often sound peculiar to our "ear.")

Feduciary's "What ho? You're gonna scare me goats," sounds more Western European- perhaps English or Irish.

## **Social Studies: Hospitality**

Grandpa and Mary Ellen share the chase and the honey with their neighbors, by inviting them all over for biscuits and fresh brewed tea. The people enjoy themselves and the break in their day. They even make time for music, dancing and storytelling.

Encourage your student to extend hospitality by letting him plan a small gathering of friends or family. He could choose a purpose, time, location, guest list and plan his own activities. If there is no special event to celebrate he could give a happy Monday party! Help him decide what to serve for refreshments. You could discuss how to greet people at the door, take their coats and serve them. Or your student might want to try hosting an outdoor party like Mary Ellen and her grandpa.

## **Social Studies: Relationships - Kindness to Animals**

Grandpa is careful not to hurt the bees when catching them. Feduciary Longdrop is worried that his goats will be scared by the stampede of people. In both these cases (although bees are technically insects, not animals) the characters were showing the wisdom of being kind to the animals. Talk with your student about ways that he has noticed people being kind (or unkind) to their animals. Encourage him to think of ways to take good care of the animal life around him.

## Language Arts: Catching the Clues

Ask your student, "what was your first clue that Grampa and Mary Ellen are off to an adventure?" (When Mary Ellen says they already have honey, her Grampa says, "...but not like this." And, he answers her with a wink.) That wink is a clue that something unusual is about to happen. It adds enjoyment to his reading for your student to be looking for such clues. It is part of the fun of reading the details!

Learning to recognize signals (like Grampa's wink) while reading stories, helps your student become aware of such signals in real life. This increases his understanding and discernment of people and situations around him.

## Language Arts: Onomatopoeia

**(Teacher's Note:** For those who have completed *FIAR* Vol. 1 and 2, your student may be pointing out this literary device to you when he hears you read the story. Watch and see if he remembers. If he doesn't, bring it up after a reading, you might ask, "When Einar Tundevold comes around the bend on his squeaky old bike, what sound does the wheels make?" [tweddle-tweddle-squeeeeeek] Then ask, "Do you remember the name of the literary device used here?" [Onomatopoeia-(ah na-mat-uh-peeuh) the word that sounds like what it is describing-in this case a squeaky wheel.] For your older student, if he still doesn't remember then gently remind him again of the word and try using examples of this literary device during the day for review. (An onomatopoeia is a literary device that writers enjoy using from time to time to bring sounds to their writing. Onomatopoeia is forming a word that actually *sounds* like the word it is describing, as the buzz of a bee or the *clippity cloppety* of horses hooves.)

The wheels of Einar Tundevold's old bike went tweddle-tweddle-squeeeeeek. Can you hear that old bike? And the crowd of assorted people went slap, bump, honk, tweddle-tweddle-squeak fump! Patricia Polacco has used onomatopoeia to bring sounds of life to her story. Your student can have fun inventing words that sound like what they are describing (the sound effects of literature!) and using onomatopoeia in his own work.

## Language Arts: Vocabulary

|                  |                                                                                                                                                                                                                                                                                                    |
|------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>junction</b>  | the meeting of two things, especially where roads cross                                                                                                                                                                                                                                            |
| <b>foursome</b>  | a group of four people                                                                                                                                                                                                                                                                             |
| <b>pitch(ed)</b> | In this story, it means leaning far to one side. It is used in this same way when talking about boats and ships that are tossed side to side on the waves. You may discuss other uses of this word related to baseball, camping (pitch a tent), or the black tar-like sealants used on boats, etc. |
| <b>pollen</b>    | the yellow powder that comes from the stamens of flowers and clings to the legs of bees                                                                                                                                                                                                            |
| <b>charming</b>  | describing the Hermann sisters, meaning: nice, lovely, enjoyable                                                                                                                                                                                                                                   |

|                 |                                                                                |
|-----------------|--------------------------------------------------------------------------------|
| <b>eureka</b>   | an exciting discovery; It means literally, "I have found it," in Greek.        |
| <b>sprint</b>   | to run quickly for a short time                                                |
| <b>stampede</b> | a frenzied rush of people and or animals                                       |
| <b>chortled</b> | a funny kind of throaty laughter, something like a chuckle                     |
| <b>hollow</b>   | a small valley between mountains                                               |
| <b>bluff</b>    | a steep promontory, riverbank or cliff                                         |
| <b>wisdom</b>   | using the knowledge that you gain for solving problems and making good choices |

## Language Arts: Analogy

Grampa spooned some honey on the cover of Mary Ellen's book and told her it was like the sweetness to be found in the reading of the book. He said it sometimes took an adventurous search to find the sweetness in a book, just like the chase to the bee tree.

For your older student, explain Grampa's example of their search for the bee tree to show Mary Ellen the richness in a book is making an *analogy*; comparing one thing to another which is dissimilar. (Analogy is akin to simile and metaphor. But, analogy compares more than two words or brief ideas. It compares concepts within the entire story.)

## Art: Musicians and Instruments

Part of the culture of the people in this Michigan countryside includes music and dancing. How many musical instruments can your student find in the pictures and text of the story? (Feduciary Longdrop's flute and a violin, a viola and a string bass)

Violins, violas, cellos and string basses make up the string section of an orchestra. These same four instruments, when they perform together without the rest of the orchestra, are called a string quartet. In this story, there were only three stringed instruments. Three instruments together are a trio.



## Art: Enjoying the Details

Ask your student to study the pictures and point out interesting details that he sees. Details might include: Grampa changing hats before he goes outside, the unusual blue heater on the first page, the half-visible picture on the wall beside the bookcase and the small portrait pictures on page one (and again on the next to last page), etc. There are many wonderful details in Polacco's vibrantly colored pictures, including **shapes**, **patterns** and **textures**.

Look at the page where Grampa catches the bees in the jar. The expressions on the faces of Grampa and Mary Ellen are different. Can your student describe them? (Grampa face is pleased—he knows what he is doing, while Mary Ellen’s face is full of wonder. This wonder is illustrated by her wide open eyes, while his are much more closed.)

Notice Mrs. Govlock in the red orange cape pushing the baby carriage. She first appears on the page where Grampa catches the bees, and she is in the background. Turn the page and she’s up close! Follow her and notice what the baby is doing in each succeeding page.

Patricia Polacco has placed great importance on books and reading in *The Bee Tree*. Have your student examine the title and dedication pages, the first page and the last two pages of the book. Notice the importance of books and reading. Also, notice the change in Mary Ellen’s attitude between the title page and the last page.

### **Art: Making a Map**

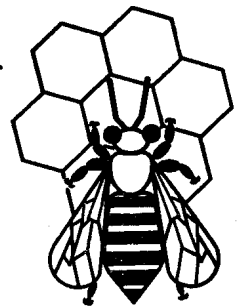
For fun, try making a map with your older student of the path followed by Grampa and Mary Ellen and all their neighbors. Patricia Polacco uses colorful names to describe the path. Use them on your map: the cornfield, the creek way, Dietz Junction, St. Joe River, Bird Talk Fellow Ridge, Greiner’s Bluff, Bishop’s Meadow, Dead Man’s Tree, Bird Talk Hollow, and Dunk’s Woods. Making a map provides a good opportunity to talk about the terms: bluff, hollow, ridge, woods, meadow, junction, river, creek, etc. Drawing each one helps your student understand the term and remember it. Add the map to your student’s notebook. Encourage him to watch for and point out such geographic features whenever you are on an outing.

### **Math: Hexagons**

See if you can obtain a small piece of honeycomb from the grocery store. Let your student examine it. See what observations he makes. Remind your student that the honeycomb is comprised of hexagons (six equal-sided polygons) and let him see for himself. Bees, their activities and their honeycombs are all part of the immense wonder of creation! (The Michigan state rock called a Petosky rock has hexagonal markings, too!)

### **Science: Bees and Beekeeping**

A field trip to actually see beehives is a wonderful and worthwhile project. Your student may have the opportunity to watch the smoking of the bees, which calms them so work can be done on the hives and some of the honey harvested. (Some has to be left for the bees!). If you’re really lucky, you might even get a chance to see the bees swarming. Bees swarm when a hive grows too large and a new queen has matured. The new queen flies to a nearby tree branch and thousands of bees crowd around her. They must be scooped into a clean empty hive or they will fly away to search for a bee tree!! A field trip may also give your student the opportunity to taste honeycomb straight from the hive and take home a jar of honey to enjoy in the winter.

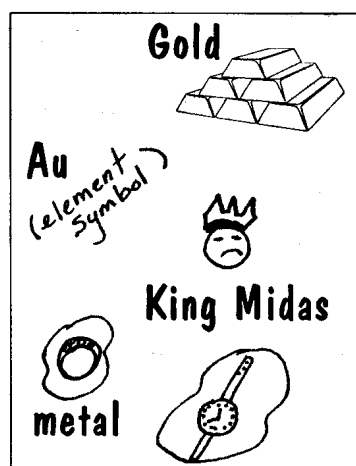




Watching honey bees and their care is fascinating and it would be well worth the wonder for your student to obtain some real pieces of honeycomb to eat (available from most supermarkets), while studying *The Bee Tree*. (**Pollination** could be mentioned, also.)

## Science: Gold

"Klondike" Bertha's name reminds us of gold found in the Klondike region of the Yukon. Gold is a gigantic subject that could be a complete year's unit study by itself. Briefly, gold is a metallic\* element\*\* that comes from the earth and is made valuable by its relative scarcity. On the Periodic Table of Elements gold has the symbol **Au**. Just to hear the sound of the words gold, metal, element, Periodic Table of Elements, Au, is enough for your young student. You may wish to help him with a page on gold for his notebook. Let him cut pictures from magazines of things made of gold, watches, rings, etc., to include on the page. It might look something like this (but done in his own way of course).



For your older student there are many topics to explore, including:

The properties of the element gold (such as the ability to be hammered thin, or pulled into a thin wire)

The mining of gold

The value of gold on the market

Things made from gold

Gold rushes in history

Exploration of countries and the search for gold

The ancient civilizations and their use of gold

Gold mentioned in the Bible

Fort Knox

Gold leaf

Gold ingots

Dental gold fillings

The hidden gold in the story of *Treasure Island*.

The Gold Coasts of Australia, Africa and Florida

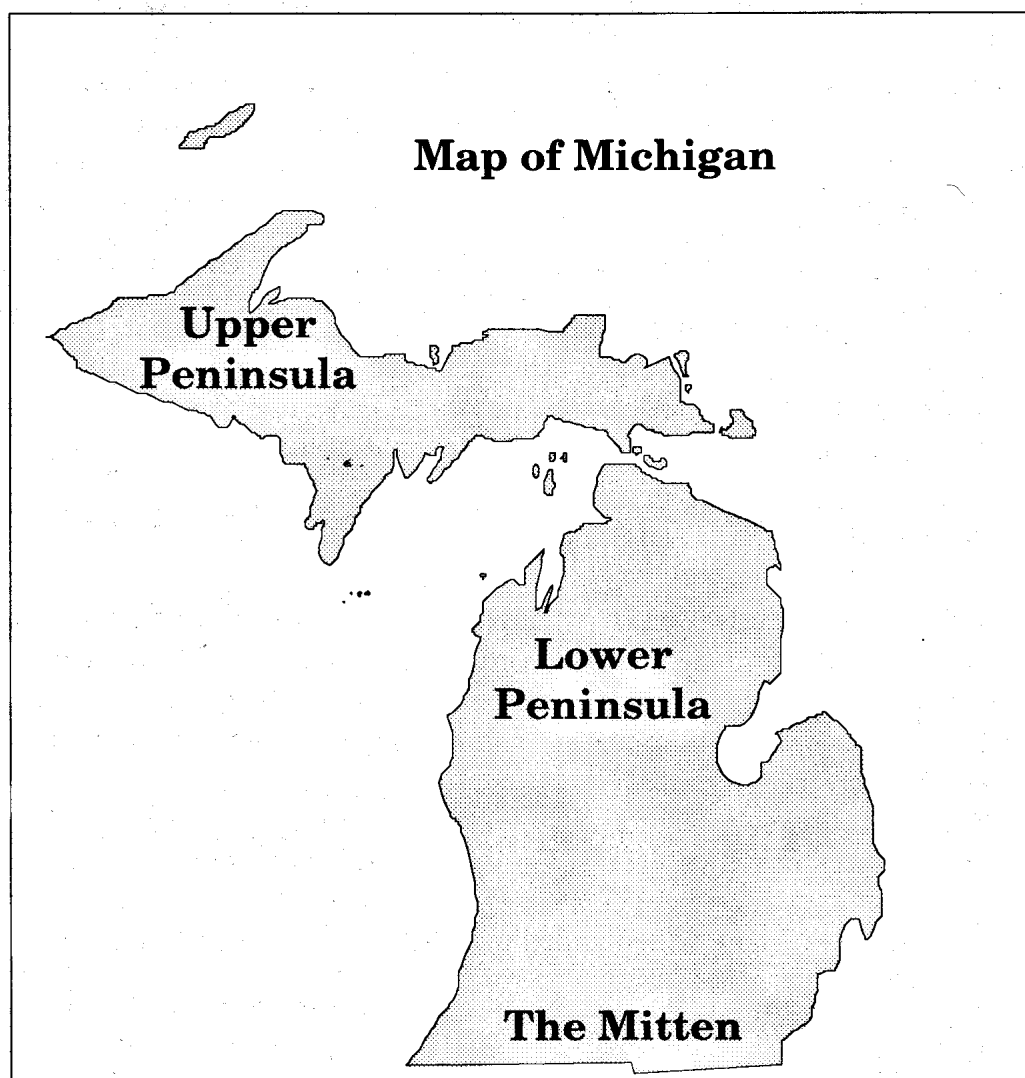
Sayings like "good as gold," "heart of gold," "all that glitters is not gold," "silence is golden," etc.

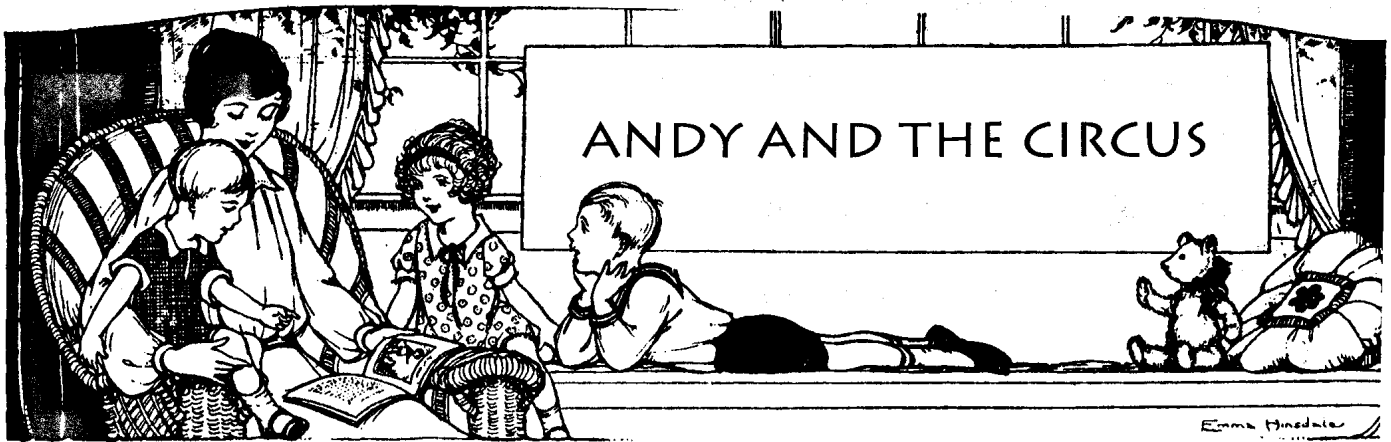
Stories like *The Goose That Laid the Golden Egg*, *Rapunzel* where the little man spins the hay into gold, and the mythological *King Midas* who had the golden touch.

There is also a common understanding that gold stands for excellence. A gold medal or statue is given to the to first place winners in contests. Gold is considered synonymous with the highest and the best; a golden moment or a golden opportunity. Gold is also associated with longevity; Golden Years, Golden Wedding Anniversary, Golden Age, Solid Gold Hits.

**Teacher's Information Only:** (\***Metal:** a category of elements that are shiny, and are good conductors of heat and electricity, and other qualities.) (\*\***Element:** A substance composed of atoms having the same number of protons in each nucleus. Elements cannot be reduced to simpler substances by normal chemical means.)

**Teacher's Note:** *Use only the bits of information that create a sense of wonder and interest for your student!*





Title: Andy and the Circus

Author: Ellis Credle

Illustrator: Ellis Credle

Copyright: 1971

Summary: Humor, helpfulness, a dream, sacrifice, and industry, roll into a collision of a good story!

**[Teacher's Note:** The following story, *Andy and the Circus*, contains two instances where children, afraid of consequences, go behind their parents' back to save their pets. This is not the main part of the story line, and the story itself is one of industry, helpfulness and sacrifice. It is written by Ellis Credle, the author of *Down Down the Mountain*, *FIAR* Vol. 2, and displays the same values of hard work and real sacrifice found in that story. The *FIAR* lessons *do* address the issue of the children and their pets, but you may feel better by pre-reading the book and the following lesson suggestions to decide for yourself.]

[This book is not in print at the time of the writing of Volume 3. It should be available through your library system, and sometimes there are copies at garage sales, thrift shops, etc. It is worth the search for enjoyable reading. While this selection is a story picture book, it takes longer to read than most *FIAR* selections.]

## **Social Studies: Relationships - Friends and Family**

Andy has several friends: Joe (with the kittens), Mildred (with Miss Melissa, her doll), Bill (with the great jumping bullfrog and tadpoles) and Jeff (with the extraordinary trained pig, Sukey). Andy helps each one of them, along with many of his family members, even when it looks like his dream of seeing the circus will never come to pass. This is called "sacrifice" and he portrays it well.

Andy's family has lots of relatives. Can your student name some of them? (Andy's mother and father, his Grandpa and Grandma, and Aunt Minnie.) Place the story disk anywhere your student chooses, since there's no "real" geographic location given in the story.

**(Teacher's Note:** The following lesson point is best *self-taught*, as your student explores the book. These points are just for teacher's reference.)

What does the author show about Andy and his daily life with his family? (Andy cheerfully brings home ice, and plow points for his parents; does his chores, like emptying the drip pan and feeding the mule; and he brings home candy for Grandpa. Even though he wants to go to the circus more than anything, he respects the way his parents are saving for things they need and does not ask them for ticket money. When his Grandpa refuses to help and suggests he "make his own way", Andy acts on the suggestion instead of being grumpy or mad.)

## **Social Studies: Relationships - Greed and Communication**

Andy's friend Joe makes problems for himself by his greed. Can your older student figure out how this is so? (Andy asks Joe if he can have a kitten, and Joe says, "No... I want every single one." If Joe had been less greedy and found homes for his kittens, he would not have been frightened when his mother asked his father to take them to the mill.)

In addition, Joe only thought his mother intended to get rid of them. A mill is a place where many people come daily to get grain ground into flour, like the corn being ground into cornmeal in this story. Perhaps she expected the miller would find homes for the kittens among the many people visiting the mill. Joe, however, is afraid his father might be planning to drown them in the millpond and concludes that passing off the kittens to Andy is the **only** way to save them. (Mills can also be sawmills which cut wood or steel mills which convert iron ore into cast steel pieces.)

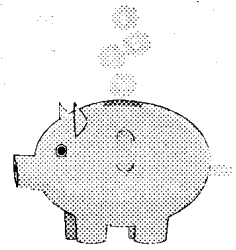
A little communication (asking questions and talking things out) might have helped this situation, saving Joe from being frightened and taking the kittens without permission. Whenever one is tempted to do something he thinks is wrong, he needs to remember that there is always more than one way to handle the situation. Sometimes one feels he must do something that is wrong to accomplish what he desires because he thinks it's the only way. That "*only way*" phrase is a danger signal that should always capture our attention. Again, there is almost always more than one way to handle the situation, and good communication skills can by-pass a multitude of problems. (You'll love the book *Runaway Thanksgiving*, by Louise Mandrell & Ace Collins, Summit Group Pub., ISBN 1-565300114. This book ties in with the theme of pets, and communication between parents and children.)

Also, while Joe is greedy with his kittens, Andy portrays the opposite character quality as he continues to help people, even though he is running out of time to get his job at the circus.

## **Social Studies: Transition to the Industrial Age**

This story captures an interesting period in the history of this country as people were beginning to "*modernize*" by using more gasoline-powered and electrical equipment and appliances. But, these new appliances cost more, and money has to be saved in order to purchase them, often over long periods of time.

It might make an enjoyable combination to coordinate the reading of this story with lessons on chores and saving.)



Ask your student if he could imagine having to haul ice and empty drip pans daily. Talk about the temperature fluctuations of the old "ice box" and the shorter time period in which food could safely be kept. You might also discuss the shortage of space compared to today's modern refrigerators. And, of course, we don't have to add ice or empty the drip pan in today's units, either.

Ask your student if he would rather walk behind a mule and plow or drive a tractor. There are both benefits and problems with each "new" product. Discuss some of each. Mules don't create the same kind of pollution problems as tractors and the ice box is not affected by a power outage, etc. But refrigerators have benefits and a tractor is certainly faster than a mule!

Grandpa offers a stereotypic view of many of the older people during the time that the new machines were "new-fangled gadgets." In his case, the wisdom of using the mower for a form of exercise makes sense. But many older people were afraid to use the new devices, or felt that the old ones were just as good. These feelings are still common today. Can you think of areas today where this is true? (Computers, space travel, microwave ovens, cruise control, etc.)

Through studying *Andy and the Circus*, your young student will get just a taste of this historic "time of desire" for modern machinery. However, your older student may want to find out more about the challenges and benefits of this time period of change as people were getting electric lighting and appliances, and beginning to use machinery powered by gasoline and electricity. Encourage him to explore some of these topics. (Remember that the cities were always ahead of the rural areas in these transitional times of modernizing change.)

## Language Arts: Details

Andy comes riding into the story with a plow point on the back of his bicycle, a block of ice in the front basket and some horehound candy in his pocket. Ask your student to match these items with the correct family members. Andy wants to ask these same three people for help to purchase a ticket. Follow through with the reasons why this doesn't work. (Andy's mother used the block of ice for her ice box, but she was saving her money for a new refrigerator. So Andy didn't ask her. Andy's father used the new plow point to plow his field, but he was saving his money for a new tractor. Andy didn't ask him either. His grandpa did not want a new power mower, but he believed that children should *work* for what they want and sent him to the circus for a job.)

## Language Arts: Idioms and Sayings

On the wall beside the icebox is a framed saying, "*The way to a man's heart is through his stomach.*" Ask your student if he can figure out what this means. Why would

this saying be in the *kitchen*? If your student enjoys these kind of sayings, introduce him to some of Benjamin Franklin's witticisms from *Poor Richard's Almanac*: Early to bed and early to rise, makes a man healthy, wealthy and wise; a stitch in time saves nine, etc.

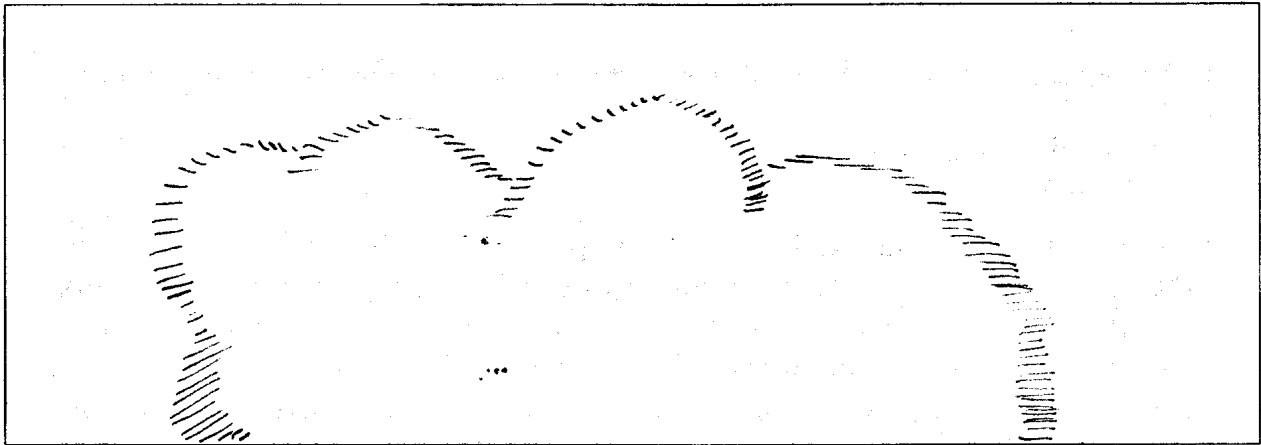
### **Art: Negative Effect**

Look at the illustrations for *Andy and the Circus*. Except for the cover picture, the illustrations are all one color: blue. This is the same monochrome (one color) type of illustration used in *Lentil* (FIAR Vol. 1) and *Make Way for Ducklings* (FIAR Vol. 2), both by Robert McCloskey. The double page illustration right before the picture of Andy falling with all the things around him, is blue ink on white paper. Find this picture and study it carefully. Then turn to the picture on the inside cover of the book. This picture is a negative of the former, with the white areas shown in blue and the blue areas in white. If your older student would like, have him draw two circus pictures as much alike as possible. On one, have him use white paper and a blue colored pencil, crayon or paint. On the other give him blue paper with white pencil, chalk or paint. He could even try simple circus posters!

Perhaps you have some photographs with their corresponding negatives. Let your student examine them, noting how they are exact opposites of one another.

### **Art: Method for Clouds**

Ellis Credle has used a special method for creating the effect of clouds in the sky. Instead of painting white puffs on top of blue, or leaving out white spaces and painting solid blue around it, she has sketched small blue lines around the area she wishes to make stand out as clouds.



Try this technique and experiment with different ways to show a cloudy sky.

### **Art: Circus Posters and the Circus Performers**

Circus posters are exciting pieces of art that seek to sell the public the wonders of the show. On a large poster you will see bright colors, breath-taking pictures full of action, and dramatic phrases, all geared to excite the public and sell tickets. If your student is interested, let him design a poster for an exciting event and include color, action illustrations, and descriptive phrases in his work. The event may be real, or imaginary.



Also, make a list of all the different types of circus performers that you see in the story. Add any others that you know such as stilt walkers, lion tamers, acrobats, jugglers, highwire walkers, elephant handlers, and clowns.

Clowns go to special clown schools. They develop a name, an act, a special outfit and make-up scheme. No two clowns have exactly the same make-up face or costume. After graduating from clown school, the clowns take jobs in different circuses around the world and perform for many special functions. Learning about clowns and clown schools is an interesting research topic.

### **Art: Circus Train**

The circus train would come into town and thrill the crowds with the colorful cars, clowns waving from the windows and an occasional glimpse of wild animals inside. Even today, most large circuses still travel by train. If the Ringling Brothers and Barnum and Bailey Circus comes to your community, you can still watch the circus train arrive and unload! The last illustration of the story shows a circus train curving across the double page. Find an oatmeal box for the engine and shoe boxes for the cars. Help your student make a colorful circus train and savor the old time excitement of the circus coming to town!

### **Math: Counting, Savings, and Salaries**

Andy and the Circus provides opportunities for counting, such as animals, people, train cars, etc. For your older student this story can also be the catalyst for learning about saving money. Just as the adults in the story were saving for special items, you can discuss how saving works and project how much might be saved from a fifty-cent a week allowance, etc. You could also have a discussion of salaries based on Andy's desire to have a job with the circus and project how much he might receive over the summer, etc.

### **Science: Balance**

Since this story is about Andy and all the precariously balanced cargo on his bicycle, it might be a good time to introduce the concept of balance. If you have a balance scale, you might let your young student place items, such as pennies, on one side. Let him discover for himself that the same number of items placed on the other side make the scale come into balance. Try balancing unlike objects. For instance, a clothes pin might be balanced by 8, 12 or 15 pennies. Your student can estimate how many it will take to balance and see how close he can come to guessing (estimating) the correct quantity.

Balance is also a function of design. You may have already explored balance as it applies in art and architecture through previous *Five in a Row* lessons. Buildings that have a balance of design often have the same number of windows on each side of the door, etc. Drawings can be balanced by a large figure on one side with several small figures on the other, etc.

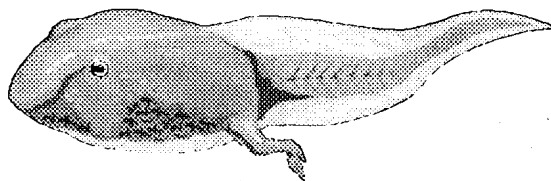
In addition, balance can refer to a person's physical stance. People are balanced as they walk (or else they fall down). They can balance on one foot. (Some birds balance on one foot, too.) And people can balance things they carry in their hands or on their heads. Has your student ever seen photographs or film of foreign people balancing baskets or jugs of water on their head without using their hands? (We balance things every day too, such as a stack of dishes or books. Sometimes we reach our destination safely, but other times our point of balance is upset and the books or dishes come crashing down.) Riding a bicycle, skateboarding, skiing and many activities require learning the skill of balance.

Just for fun, let your student try to balance as many things as he can and walk across the room. Try using stuffed toys, small phone books or other unbreakables. Get a funny hat, under which some items can be hidden, and maybe he'll imagine himself a clown in the circus!

## Science: Frogs and Tadpoles

Frogs are **amphibians** and have an amazing life cycle. That is why the scoutmaster wanted to show his boys the wondrous tadpoles. The eggs hatch in the water and small animals emerge with large tails, no legs, and no lungs; they breathe through gills. They look nothing like frogs! Which is exactly what Andy said, "Baby frogs? They don't

look like frogs!" As they mature, the tail begins to disappear and legs grow. Eventually, the lungs are formed, the tail is gone and the legs are big and strong. The frog is now ready for his life on land. See the "Amphibious Life Cycles" page in the Appendix.



In the spring, if you can find a pond, look for the masses of eggs at the pond's edge. They are almost clear and you have to look carefully. If you can, obtain a few eggs and set up a small fresh water aquarium in which to raise tadpoles. Tadpoles can be raised on certain types of granular fish food from pet stores. When the frogs are mature, they can be released near the pond from which they came. On your trip to the pond, find a shaded spot, read the story again and have a picnic lunch of cornbread with a ham slice and some watermelon for dessert! Now isn't this a fun way to learn?

**Teacher's Note:** Amphibians are explained more completely in *The Salamander Room* lesson entitled *Salamanders*, FIAR p. 90. Also, the suggestions for making games in *The Salamander Room* lesson entitled *Science: Classification of the Animal Kingdom-Vertebrates* could be applied to this lesson. Remember: the wonder of seeing a tadpole turn into a frog is more important at this age level than intense memorization of the facts surrounding the event. Lay bits and pieces of information out there in an informal way, and what is caught is fine and what is not has at least been introduced.)



Title: *The Wild Horses of Sweetbriar*  
 Author: Natalie Kinsey-Warnock  
 Illustrator: Ted Rand  
 Copyright: 1990  
 Summary: Hardships of a cold winter make memories to last a lifetime with the wild horses of Sweetbriar:

### **Social Studies: Geography - Nantucket**

Although based on a true incident, it is assumed that Sweetbriar is a fictitious name for an island off the coast of another well known island, Nantucket. Nantucket Island is a real place, off the coast of Massachusetts. Historically the large island of Nantucket, was known for whaling, basket making, and a hardy people who saw themselves as special and rather independent, and the rest of the people in the U. S. as "mainlanders."

Massachusetts, itself is one of the New England States. (Refer to *FIAR* Vol. 1, p. 63, *Cranberry Thanksgiving* for more on New England, or consult an encyclopedia.) The upper east coast of the United States and Canada has rocky shoreline requiring lighthouses. In the past, brave and committed men, like the father in this story, ran the lighthouses. Today, nearly all of them are automated.

Place your story disk near Nantucket Island, and discuss the name of the ocean to the east of the United States and Canada: the Atlantic Ocean.

### **Social Studies: Assateague and Chincoteague, Virginia, Islands of Wild Horses**

Though *The Wild Horses of Sweetbriar* is based on a true incident that happened off the coast of Massachusetts, there is a place in Virginia where you could still see wild ponies on an island. Assateague (ASS uh teeg) Island has wild ponies that increase each season. In July, some of these ponies are driven across the water to Chincoteague (CHING kuh teeg) Island for the annual roundup. Your older student, especially a horse lover, might enjoy further research on this topic.

## Social Studies: Living in Isolation

After reading the story through, discuss with your student the pros and cons of living isolated from other people. Talk about how it affected the mother (she was extremely lonely and missed family, friends and the niceties of town life, shops, churches, etc.) Also, talk about how it affected the little girl (she was exhilarated by the island with its smells, sights and the horses that she loved.) Does your student think it would have been good for the child if she had lived on Sweetbriar Island for many years? What might she have been like and what benefits or problems might she have had? (No right or wrong answers here, just wondering and discussion.)

## Language Arts: Using a True Incident

This story is based on a true incident on the island of Tuckernuck in 1865. Natalie Kinsey-Warnock, decided to reset the story in 1903 and change the name of the island to Sweetbriar. Your older student may find this fact interesting and understand that he, too, can take an "incident" and "reset" the time, place and characters. If he wishes he may use only the **framework** of the event for inspiration. Add "Fictionalizing A True Event" to your list of *Choices A Writer Can Make*.

## Language Arts: Point of View

*The Wild Horses of Sweetbriar* is written from the first person point of view. Ask your student if he remembers how **first person point of view** sounds. (The story is told from an "I" point of view ... "In the summer of 1903, when I was almost eight...". The girl who tells the story does not happen to reveal her name, although many stories told in first person say something like, "I waited all summer for **my** new bike. **My** name is Annie and I love to ride. One day...".)

Using the pronouns I, me, my, etc., your older student may want to try writing a story or remembrance of his own.

**Teacher's Note:** First person point of view was covered in *FIAR* Vol. 1, *Night of the Moon Jellies* and in Vol. 2, *Owl Moon*, and *All Those Secrets of the World*.

## Language Arts: Poetic Device - Simile

If your student has completed *FIAR* Vol. 1 and 2, ask him if he knows what a simile is. The material is covered in Vol. 1 pp. 38, 68, 99 and Vol. 2 pp. 20, 33. If he isn't sure, explain that a **simile** compares two unlike things using words of comparison such as like, as, seems, etc.

There is a simile in the fourth paragraph of the first page of *The Wild Horses of Sweetbriar*. Re-read this last sentence of the fourth paragraph and notice that it was the "smell" of the wild roses and sea that was so thick the girl could have *spread it like jam*. Or more simplified: the smell was thick like jam.

The next page of text says, "*They [the horses] flew across the sand **like** windblown seeds...*," a simile comparing the horses' swift travel to windblown seeds. When the snow fell in November, the text says, "the wind blew the *snow* so hard it felt **like** needles." This is another example of simile.

**(Teacher's Note:** In the same sentence cited above, the phrase, "their dark hooves splashed stars from the sea," is a metaphor. A metaphor is similar to a simile but does not use words of comparison such as "like or as." In this case the spray thrown up by the horses' hooves was said to be stars, not *like* stars but to actually *be* stars (meaning sparkling), making the phrase metaphoric. Metaphor is covered in *FIAR* Vol. 2, p. 33)

## **Art: Line of Design**

*The Wild Horses of Sweetbriar* has single illustrations that cover the width of two pages. Find the third illustration of the story, where the wild horses are running through the surf. Ask your student to locate the girl who loves horses. (She's at the top of the hill.) Now talk about the triangular line of design with the horses across the foreground of the picture and the girl and tree on the hilltop. If your student is interested, let him compose a picture with a similar line of design.

## **Art: Use of Light**

On Christmas Eve, when the girl and her Mama heard the noises outside, they opened the door to find hungry horses, "eyes glinting red in the light." Ted Rand, the illustrator uses yellow for the light of the home pouring through the door at night. This yellow color is reflected in the faces of the horses. If your student completed *FIAR* Vol. 1, remind him of the yellow light from the windows at night, in *Papa Piccolo*. By reviewing the artist's technique to make light appear at night, your student will again see that he can also choose yellow for light in his dark night pictures.

The red glint in the horses' eye is caused by a reflection of direct light from the back of the horses' eyeball due to the fact that the pupil of the eye is widely dilated from the dark. If you have any photographs of people or pets with "red eye," share them with your student and explain that many cameras now have a pulsing light prior to the flash that helps prevent this phenomenon from occurring. The pulsing light causes the pupil of the eyes to constrict, just before the flash goes off.

## **Art: Comparison**

If you own a copy of *Cranberry Thanksgiving*, compare the first picture of the *Cranberry* book to the fourth picture of *Sweetbriar*. Note the similarities and remember that they both take place in New England. (Overcast leaden sky, both girls gathering driftwood for the fire, the black-stockinged birds at the water, and the long marsh grasses) If you get a chance to travel to the New England area, your student will be interested to see places that actually look like these pictures!

Also, compare the first pictures of healthy horses to the later starving ones. Ask your student how the artist showed the horses were not well. (They were very thin—you can see their ribs. Their legs are even more fragile looking than in the first pictures, and their heads are constantly drooping.)

The ability to compare pictures, noticing similarities and differences, while thinking about the reasons for them are important skills for your student as he learns to explore art. This is the beginning of the road that leads him to notice, think for himself and learn from his own observations.

### **Art: Spattering for Effect**

Throughout the pictures of *The Wild Horses of Sweetbriar*, Ted Rand, the illustrator, uses white paint spattered on top of what appears to be dried water color painting (or maybe some acrylic) to show both sprays of surf and falling snow. Obtain a tube of white, water color paint. Let your student paint a watercolor picture with background and sky and whatever figures he chooses. When it is dry, mix some of the white tube paint (white isn't usually included in sets of paint in a tin) and a very little water. Show him how to spatter it onto his painting with a toothbrush. (It works well to hold the toothbrush, handle in hand, and use the thumb to pull back the brush bristles. As the bristles are let go, they spatter the paint forward onto the paper. You might want to let him practice first on a piece of black construction paper before he tries it on his painting.) This is one technique that artists use to put white "on top" of paint. Add "Spattering For Effect" to your list of *Choices An Artist Can Make*.

Also notice the white on the waves of certain pictures. There are some very good wave treatments to imitate in the geese flying picture and in the picture with the "ghost" horse memories, as well as the last picture. If your student thinks these waves look interesting (and different from other paintings he has seen), let him look carefully at the colors Mr. Rand uses and also try to imitate the action of the waves. Remember, your student may need to let the painting dry in between colors to gain the effect he desires.

### **Art: Depicting Memories or Dreams**

There are many ways to capture the idea of a memory or dream, but the double page picture before the last page is an excellent example to bring to your student's attention. In this picture you see the little girl sitting in the foreground on a little hill with her back to the reader. Does this give your student the impression that she is not paying attention to anything other than her *own* thoughts? What is she doing? (She is remembering her wonderful exciting wild horses and seeing them again in her memory.)

In this same type of picture format your student can show things that he's seen, or dreamed or imagined, with himself somewhere in the foreground and his thoughts outlined only *vaguely* (more lightly) in the sky. Put this idea on your list of *Choices An Artist Can Make*. Perhaps someday your student will remember the idea, and use it when he needs it.

## Math: Gallons, Quarts, Pints

If you're looking for a math lesson, you can tie it to the story after you have read it through by showing your student the page where Papa arrives home and Mama is canning. Explain that putting up food for the winter often involves canning.\* In canning, you put food in jars, seal the jars with lids, and put them in boiling water to kill any bacteria that causes spoilage in the food. The food will stay good in the jars for a long period of time. When you "can" food, you need to measure the ingredients and food carefully. The jars that are used for canning come in gallon sizes (often used for pickles), and in quarts, pints and half-pints.

For your young student, just show him a gallon jar and tell him the name "gallon", a quart jar and say, "This is a quart jar," etc. You may also let him see how many pint jars of water it takes to fill a gallon or quart, just for the fun of it, but not to memorize the information.

For your older student, show him how to calculate how many pints in a quart, quarts in a gallon, pints in a gallon, etc.

And if your younger student has not read Robert McCloskey's *Blueberries for Sal*, find a copy and enjoy Sal's exciting adventure involving putting up food for the winter!!

[**Teacher's Note:** Besides canning, another way to preserve food for the winter is drying (or sometimes smoking). The father, in this story, dries cod to use in the winter. In *FIAR* Vol. 2, *Down Down the Mountain*, the family dried shucky beans to preserve them.]

## Math: Counting by Tens

After reading the story through, ask your older student how many horses the girl saw on the island. (Ten) Now ask how many there would be if there were twice that many, three times, four times, etc. Show him how these answers are the same as counting by tens and have him count by tens as high as he can.

## Science: Flora and Fauna

Flora (the plants of a particular area) and fauna (the animals of a particular area) are large words for your young student. To introduce him to such big concepts, take an index card and write "flora" (saying the word for him) and let him decorate it by gluing on pictures of plants. Now make another card for "fauna" (saying the word for him, FAW-na). Let him glue pictures of animals on the card. He just may enjoy the *sound* of these unusual words, and with the help of the pictures, pick up the terminology just for fun. Your older student can make his own index card and illustrate it and then list the flora and fauna of the *Sweetbriar* New England island area for his notebook. The following list contains examples of the flora and fauna of the *Sweetbriar* region.





### Flora

Blueberry bushes  
 Wild rice  
 Wildflowers  
 Beach plums  
 Wild roses  
 Daisies  
 Marsh grass  
 Carrots  
 Various trees



### Fauna

Wood ducks  
 Geese  
 Wild horses (study various types)  
 Gulls  
 (Cormorant- a bird for which the island was named, not mentioned in the text)  
 Fish: including cod

You can always make a game of it by asking your student to name different flora and fauna that he sees around him, and sometimes naming something yourself, saying, "is it flora or fauna?" This is like the old guessing game "Animal, Vegetable or Mineral."

## Science: Weathering

After reading the story, turn to the second page and repeat, "*It was just a tiny house, made of shingles that the wind and sun had turned gray.*" Any book on New England will show pictures of weathered, gray houses (Cape Cod style homes) and many artists' pictures of this area have similar scenes. Talk about the harshness of the wind and salty sea air and the bleaching effects of the sun. Point out pictures in magazines and from artists that depict this type of weathering process. Remind your student that when he sees these types of weathered shingled-board buildings along with the marsh grasses, etc., he may be looking at a picture of the New England area.

Different types of weathering processes take place in different climates. Be on the look-out for weathered buildings where your student lives and point them out. Also, you may find weathered pieces of driftwood along rivers or on beaches, etc. You can even find fences or wooden garden stakes which have been greyed and bleached by sun, wind and rain.

## Science: Erosion

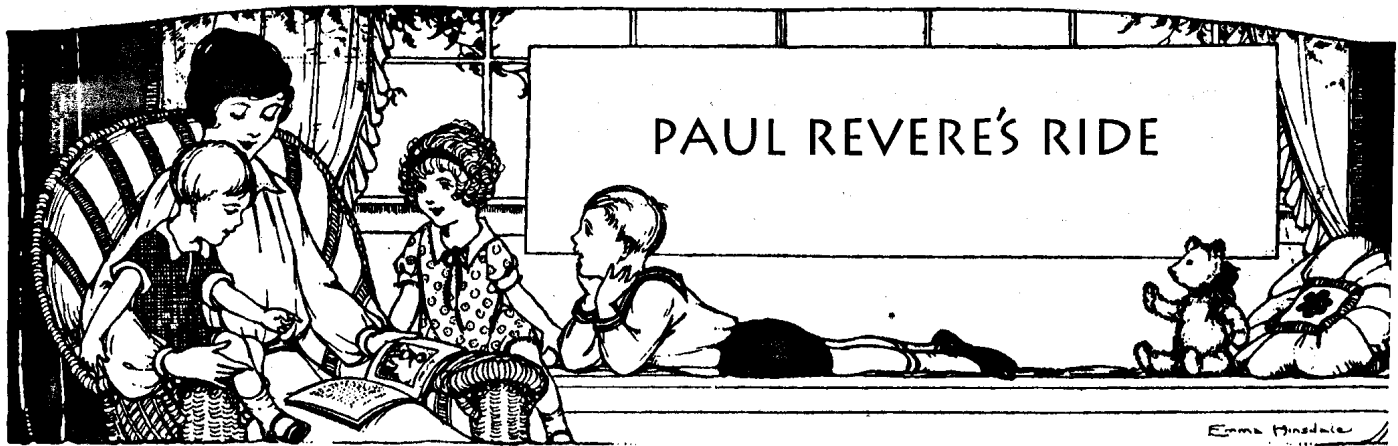
The little girl wanted to know how horses came to Sweetbriar Island. Ask your student if he can remember what her father said. (He said the island was once connected to Nantucket and that the horses must have come before the sea washed away the land in between.) Discuss erosion and point out areas that have dirt with deep gullies washed out by the rain. Make a drawing to show your student how the small island could have been detached from the larger one by erosion.

## Science: Bacteria

When Mama made the preserves, she had to protect the finished product from bacteria. Bacteria are microscopic single-celled organisms. Some bacteria are harmful to humans and cause diseases. In the canning and freezing processes, care is taken to protect food from bacterial growth. Canning jars are sterilized (rinsed with boiling water) to prevent bacterial growth in the food. Sometimes jars of preserves are covered with liquid paraffin which hardens and keeps the jellies from contact with the air and airborne bacteria.

Bacteria and germs are the reason you preserve some kinds of food (through canning, freezing or refrigeration) and why you wash your hands before preparing food and eating it. Perhaps you can discuss the importance of keeping hot foods hot and cold foods cold, washing your knives and cutting boards with hot soapy water after slicing poultry, etc.





**Title:** *Paul Revere's Ride*  
**Author:** Henry Wadsworth Longfellow  
**Illustrator:** Ted Rand (it is this illustrated edition of the poem that is being showcased.)  
**Copyright:** 1990  
**Summary:** The exciting rendition of the ride of Paul Revere is made more vivid by Ted Rand's bold watercolor paintings.

**[Teacher's Note:** If you feel the poem *Paul Revere's Ride* by Longfellow is too advanced for your very young student, you may want to try *Henry the Castaway* instead. *Henry the Castaway* is a story of exploration that is exciting and requires bravery and resourcefulness. It is an excellent reading selection for your young student. The lessons for *Henry the Castaway* follow those for *Paul Revere's Ride*.]

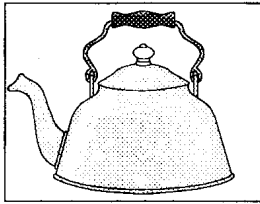
## **Social Studies: History - Beginning of the American Revolution**

Henry Wadsworth Longfellow has written a poem of an actual historic event. Poetry, like song, is an enjoyable way to learn and memorize pieces of historic information.

**[Teacher's Note:** it may be that Longfellow has taken a few liberties with the facts. Some historians say it was someone else who actually saw the two signal lights and reported to Paul Revere, and there may have been more riders involved in the warning. Poets and artists may grab for the most significant fact or figure to make an impact, sometimes at the expense of complete detailed facts. Longfellow may have taken the most prominent (well known) figure in the story and kept the facts to a minimum to simplify the poem. However, the importance of the ride and the bravery exhibited by Revere, as well as the others, is captured accurately in the verse.]

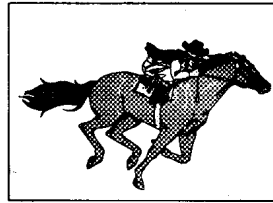
An easy way to visually peg the events of the ride of Paul Revere in early American history is to remember that his ride (April 18, 1775), took place after the Boston Tea Party (Dec. 16, 1773), but before the adoption of the Declaration of Independence on July 4, 1776. A page for your student's history section notebook might look something like this: (see following page)

### Boston Tea Party



(December 16)  
1773

### Paul Revere's Ride



(April 18)  
1775

### Declaration of Independence



(July 4)  
1776

Just remembering the pictures will help keep the events in order even if each date is not fully memorized.

## Social Studies: Geography - Boston

Paul Revere's ride began with a signal from the Old North Church in **Boston** in the colony of Massachusetts, which Paul intercepts from the Charlestown shore. He then continues past Charlestown, across the Mystic River, by Medford and on to Lexington. Place your story disk on Massachusetts.

There is a map in the front inside cover of the book that traces the ride, including two additional riders, Prescott and Dawes, who also spread the warning. The map does show direction (note north is slightly to the left of top), but it does not show the scale, making it difficult to tell how far it was from Charlestown to Medford or from Medford to Lexington.

**Teacher's Information:** It was about 16 miles from Boston to Lexington, where Revere and Dawes were stopped by British soldiers. Prescott made it through to Concord. The map on the inside cover also shows the two rivers in this area; the Charles, and the Mystic which both flow into Boston Harbor.

(Boston, Massachusetts is the town studied in *Make Way For Ducklings*, FIAR Vol. 2 although the time setting for the ducklings book was well over a hundred years later.)

## Social Studies: History-The Use of Signals

The patriots in *Paul Revere's Ride* decided to use the belfry of the Old North Church and a lantern signal to alert Paul Revere and others to the movement of the British troops. They agreed to use one light for land movement and two if the British moved by water. The agreed signal worked and the minutemen were warned.\*See **minutemen** in this story's vocabulary lesson p. 36.

There are as many different kinds of signals as there are special needs for them. Man has always invented ways of communicating secret information. It might be fun to brainstorm with your older student. Compile a giant list of secret communication methods and how they were used. The list might include: smoke signals, written codes, lights, flags, Morse



Code, pebbles thrown at a window, bird calls, animal calls, gunshots, tree carvings, flares and mirrors. In the movie *Anne of Green Gables*, Anne and Diana had a code worked out by raising and lowering the window shades to signal each other. In a Bible story, a scarlet cord was used as a signal (Joshua, Chapter 2), as well as three arrows (1 Samuel:20), and the list goes on. Make a list of all the types of signals you've ever heard of or seen used.

With your young student, make up a secret code. (Remind your student that anything people agree upon can be used for a signal.) It can be as short as one word to signal him to do something, or perhaps a hand signal that you have both noticed something. It could be that you wear a certain pin or scarf on days when a special event will take place. Like an animal pin for zoo trips, etc. You could also create a simple code or signal that can be sent by flashlight and try it out in a dark place. And if you remember special signals you used as a child and the adventures you had with them, be sure to share these stories with your student. The world of codes and signals is interesting, entertaining, historic and creative.

## Language Arts: Reading Poetry Aloud

This story poem provides an opportunity to strengthen poetry reading skills. If you are not familiar with reading poetry out loud, you may enjoy looking over the poetry reading tips before you present *Paul Revere's Ride* to your student.

1. Read the poem out loud, remembering that you never stop automatically at the end of each line. Rather, you follow the punctuation. Some lines may end with a comma, etc., but many lines will have no ending punctuation. Therefore, try continuing without a definite breath or stop until you reach a comma, period, etc.

Listen my children, and you shall hear  
Of the midnight ride of Paul Revere.

These lines are read:

*"Listen my children and you shall hear of the midnight ride of Paul Revere."*

It's all one, complete sentence.

On the first page, the word "alive" in line four goes on without a pause to line five. You may speed up or slow down your voice (without definite pauses at the ends of the lines) in order to avoid a sing-song rhythm of reading.

2. When you are comfortable with the knowledge of where to pause and breathe in the reading of the poem, then read it out loud all the way through just to hear the rhythm and sound of the words. Listen for rhyming or alliteration (same sounds), etc. Just hear and enjoy the rhythm and sound.

3. Read the poem again to understand it. A second reading will clarify the time, setting, historic significance and what the poem actually says.

4. Then, put it all together: reading the poem well out loud, enjoying the sounds playing upon each other, and understanding the meaning of the work. Enjoy it!

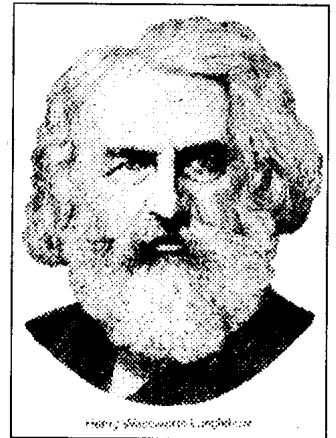
**[Teacher's Note:** Your young student will benefit from hearing the story poem and he will learn to enjoy the sounds and cadences. The more poetry he hears, the more he will enjoy, and the more he will begin to understand what makes a good poem. If you have an older elementary student, you may want to teach him some of the poetry-reading tips.]

## Language Arts: Italics - Names of Ships

With this historic poem you find the name of an actual ship of history: the *Somerset*, a British man-of-war. Ask your student why this word *Somerset* seems to be in different type. If he knows, congratulate him! If not, remind him that the names of ships are set into a different type called Italics. If you were to ask your student to hand-copy this passage of the poem, would he know what to do when he came to the italicized word? (He would underline the name of the ship: Somerset)

## Language Arts: Poet - Henry Wadsworth Longfellow (1807-1882)

**(Teacher's Information-** Henry Wadsworth Longfellow was a popular American poet of the 1800's. Many of his works are still read and loved today. Longfellow wrote a long narrative poem called *Evangeline*, and another called *The Song of Hiawatha*, of which a small portion is well-known. If you enjoy Longfellow's poetry, find *The Children's Hour*, which shows Longfellow's love of family life, and *The Village Blacksmith*, which tells a "strong" story. Longfellow entered college at the age of fifteen, and had the future writer Nathaniel Hawthorne for a classmate. If you find a volume of collected works of Longfellow, you might find additional poems that you would enjoy.)



## Language Arts: Vocabulary

**(Teacher's Note-** There are *lots* of new vocabulary words in this story, but *please* don't try to teach them all to your student. Just pick a few that are interesting to you.)

|                    |                                                                                                                     |
|--------------------|---------------------------------------------------------------------------------------------------------------------|
| <b>minutemen</b>   | members of the American militia, just before the Revolutionary War, who were ready to respond quickly               |
| <b>weathercock</b> | a weathervane which turns with the wind and points the wind's direction                                             |
| <b>belfry</b>      | a bell tower                                                                                                        |
| <b>spectral</b>    | like a phantom or ghostly appearance                                                                                |
| <b>muffle(d)</b>   | to deaden sound; In this story, cloth was wrapped around the oar locks to quiet (or muffle) the squeak of the oars. |

|                        |                                                                                                |
|------------------------|------------------------------------------------------------------------------------------------|
| <b>moorings</b>        | the cables by which a ship is tied; It can also be the post or dock where the boat is tied.    |
| <b>phantom</b>         | a ghost                                                                                        |
| <b>magnify (ied)</b>   | make larger                                                                                    |
| <b>barrack</b>         | a building or group of buildings used to house soldiers                                        |
| <b>grenadiers</b>      | a special British military unit of men                                                         |
| <b>stealthy</b>        | secret or sly                                                                                  |
| <b>sentinel</b>        | a sentry or watch guard posted to watch and warn of danger                                     |
| <b>impatient</b>       | not cheerfully willing to wait; wanting to get on with action                                  |
| <b>impetuous</b>       | quick, rash or impulsive movement                                                              |
| <b>girth</b>           | the band of a saddle that goes underneath the horse's belly                                    |
| <b>somber</b>          | grave expression, without any humor                                                            |
| <b>steed</b>           | horse                                                                                          |
| <b>alders</b>          | type of tree which grows well near water                                                       |
| <b>gild (ed)</b>       | golden-colored (can be overlaid with actual gold or just made to look bright)                  |
| <b>musket-ball</b>     | the lead ball fired from a musket, as a shell is fired from a shotgun or a bullet from a rifle |
| <b>British-Regular</b> | members of the standing British army                                                           |
| <b>defy (iance)</b>    | to go against authority                                                                        |
| <b>peril</b>           | something that may cause harm or injury                                                        |
| <b>hulk</b>            | a big ship                                                                                     |
| <b>muster</b>          | to assemble or summon troops, for inspection, roll call or service                             |

## Art: Light as a Main Theme

Ask your student what is the exciting moment for which Paul Revere is waiting, saddled to ride. (He is waiting for a signal light, "*one, if by land and two, if by sea.*") Because the story pivots around a **light**, the artist has chosen to make light the main topic in each of the pictures. Lights in the houses, lights streaming through the open doorways, the light of the moon and its reflections. Light carries as a major theme throughout the illustrations of the story. Paul Revere, himself, and the other men who ride that night "**enlighten**" or bring awareness to the Minutemen.

For your young student, you might just ask about the signal light and mention that the artist seemed to think light was important in the story. Let him leaf through the pictures, looking for examples of light.

## Art: Use of Light and Contrast for Dramatic Effect

Ask your student to look at the pictures and name as many **sources** for the light in the paintings as he can. (He could name candles, moon, oil lamps from the houses the lamps in the church tower, etc.)

The light on faces and scenery is in sharp contrast to the night dark. Ted Rand has used the effect of bright light on a dark night to paint a dramatic, exciting portrayal of a dramatic and exciting event.

If you have an anthology of children's poems it may include *Silver* by Walter de LaMare (1873-1956). *Silver* is a splendid poem that describes how moonlight changes everything in its path, including the paws of the dog and the fish in the stream:

"Slowly, silently, now the moon  
Walks the night in her silver shoon..." (shoes)

LaMare's poem is rich in alliteration (the "s" sounds predominating) and is well worth finding and reading out loud several times. Any one of the lines of "Silver" would be excellent for your student to illustrate (emphasizing the use of light) or you may choose to illustrate some of *Paul Revere's Ride* or both!

## Art: Architecture - Colonial

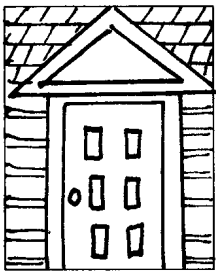
By the time Paul Revere made his famous ride, the American colonies had grown from the rough beginnings of Plymouth and Jamestown to fashionable cities such as Boston. The architecture depicted in the story shows examples of the kinds of building and details of this Colonial period.

Included in the illustrations to *Paul Revere's Ride* are white clapboard homes and buildings, two-story and brick homes (built with symmetry, count the windows on each side of the door and notice the balance). Many have neat, white picket fences, and brick chimneys (sometimes one on each side of the house, like the cover painting that you see when you unfold the book's jacket and spread it out.)

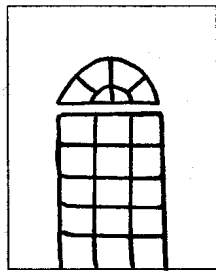


The white house with black shutters opposite the crowing rooster, shows a pointed triangle over the door, this is called a **pediment**. (PED-uh-ment). Your student can find this type of architectural trim on many homes and buildings around his town. Also, the picture that goes with the pigeons and the line "*Then he climbed to the tower of the Old North Church...*", shows a tall window with a rounded top. This is called a **palladian** window. (puh-LAY-dee-un). These styles were popular in England at the time of Revere's ride and brought to the colonies), and show classical Greek and Roman influence. Your student will also see many examples of **palladian** windows (they are very popular in the '90s) as he looks at the homes and buildings around him.

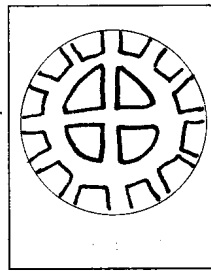
**Teacher's Note:** The reason these styles are mentioned is not because there is a necessity for young children to memorize this information, but rather to enrich your student's awareness of the things around him. This allows him the excitement of finding things by his own observation that he's heard about in his lessons. Look for these architectural details in the pictures of your story and whenever you're on an outing:



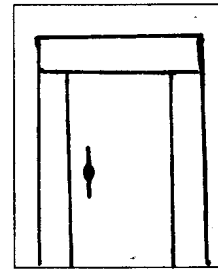
Pediment



Palladian Window



Rose Window



Doric Door

If your student enjoyed this introduction to colonial architecture: see the Colonial Architecture Lesson in the Appendix.

## Art: Reflections in Water

Opposite the third page of poetry, in *Paul Revere's Ride*, you see a British Man-of-War ship with a "double large" hulk, due to reflection in the water:

"And a huge black hulk, that was magnified  
By its own reflection in the tide..."

Show your young student the actual bottom of the ship where it meets the water, by running your finger under the boat. Explain the rest of the darkness is only a reflection of the hulk. See how it looks twice as large because of the reflection? You can also see the masts and the moon reflected in the water. Ask your older student why the reflections are wavy and separated into pieces. The moon is certainly not round in the water. (These are the artist's methods of portraying moving water. Perhaps the wind is blowing over the surface making waves. At any rate, the water is rippling and therefore the reflections are not perfect.)

Contrast this picture with the wonderful upside-down reflection of brave Paul Revere as he passes by the Mystic River. This picture is like a stop-action photograph, and the reflection must be on extremely calm and tranquil water because its image is not broken up. Even the moon looks more rounded.

Find a pond or lake near you and point out reflections of objects in the calm waters and in moving water. Notice the differences. If you are able, wait for a night with a full moon and watch its reflection on the water. Talk about what you see and try capturing what you see on paper.

Also, opposite the page from the gravestones you can see the long broken ribbon of moonlight on the water. Your older student might be able to comprehend that this long ribbon of light is caused by the angle of the moon being lower on the horizon, rather than directly overhead. Perhaps some experiments with a flashlight in a darkened room would help increase the understanding of light and the angles from which it can come.

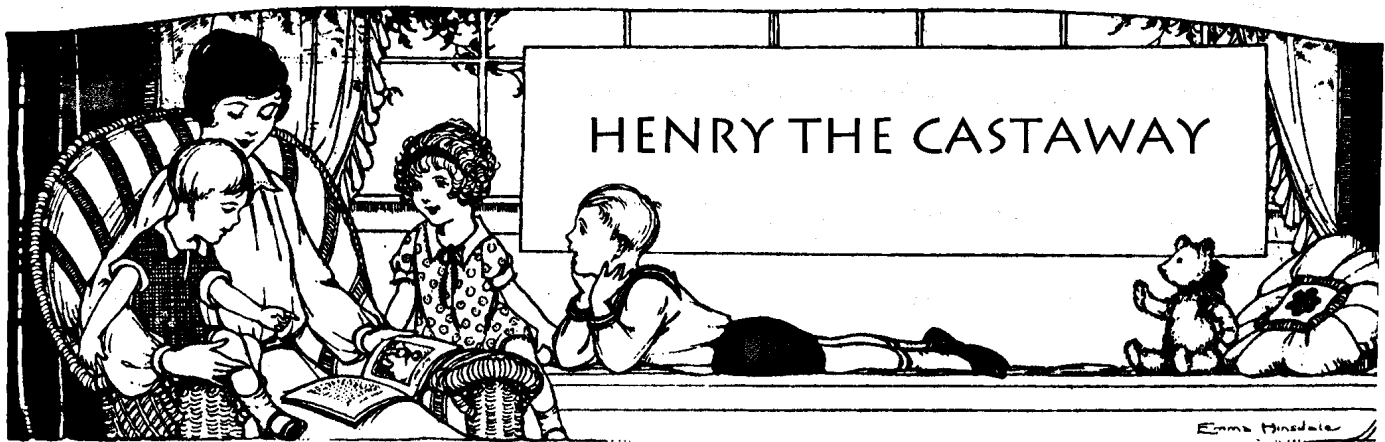
### **Math: Subtracting Dates - Solving a Riddle**

In the beginning of his poem, Henry Wadsworth Longfellow, writes: "*Hardly a man is now alive who remembers that famous day and year.*" Ask your older student if he knows what is meant by this line or if he can figure it out. (The "famous day and year" is April 18, 1775. Longfellow wrote the poem in the year 1861. At that time, anyone who had been alive on April 18, 1775, would have been 86 years old. Eighty-six was an extremely old age for the time period of the 1800's). So Longfellow writes, "*Hardly a man is now alive who remembers...*" To solve the riddle, you have to know that the poem was written in 1861.)

Try subtracting other dates such as: if you [the teacher] were born in 1963, how old were you when your student was born in 1988?, etc. Make up problems using family members, pets, relatives, etc.

### **Science: Fog Over Rivers**

Fog is formed by evaporated water moisture from lakes, oceans and rivers. Very moist soil or plants can also cause evaporation that results in fog. In *Paul Revere's Ride* the rider "...felt the damp of the river fog, that rises after the sun goes down." Fog rises after the sun goes down because the temperature of the air drops. This cools and condenses the water vapor into the tiny droplets of fog. Fog disappears when the temperature rises. The air can once again hold more of the uncondensed water vapor. Any time you have an evening outing look for fog over water areas and point it out to your student. (If he doesn't show you first!) Remind your student that you can see your breath in cold weather. This phenomenon is caused by the moist air which you exhale condensing upon contact with the cold outside air and causing "fog"!



**Title:** *Henry The Castaway*  
**Author:** Mark Taylor  
**Illustrator:** Graham Booth  
**Copyright:** 1972  
**Award:** Junior Literary Guild Selection  
**Summary:** Henry loves exploring expeditions, big words and being rescued!

[The following story is an **alternate selection**. If you have trouble finding a certain book through your library system, this additional title has been added. Even if you don't use this story as a lesson project, do get this and the other "Henry" books to enjoy for their lively imagination and good exploring techniques!]

## Social Studies: Explorers

Explorers are people who have an excitement in their hearts about seeing places that have been considered remote or unknown. Explorers are usually different from pioneers, because they would rather discover than begin to live in the land they find. Explorers are often considered courageous because they face many dangers being in unknown (at least to them) territory. Explorers make use of any maps that exist of the area they are seeking, and often make new maps once they have been there. They sometimes carry flags to claim the new territories they find.

Ask your student if he thinks Henry had the true heart of an Explorer based on the above criteria.

You can plan explorations with your student of unknown areas, including the back woods, a new park or your city. (Try finding all the interesting places.) If your student is interested, help him plan and explore a new area and see if he has the heart of an explorer. Remember, not everyone is an explorer. Some are pioneers, helping to develop new territories but moving on when an area becomes too civilized. Some are settlers, coming to live and stay and build. (Even today, whether we are talking about cities, businesses or families, there are some people who are the explorer, pioneer or settler types.) There is a blessing in the fact that all types of people are needed; explorers are only one type.

Have your student place the story disk wherever *he* would like to explore, since no actual location is given in the story.

## Language Arts: Vocabulary

- Orinoco River** (OHR uh NOH koh) a river in South America, 2,384 miles long forming the boundary between Colombia and Venezuela
- crocodiles** a reptile with short legs, a long low thick body and long powerful tail; Crocodiles live in tropical countries in swampy areas, mostly in the Eastern Hemisphere, but four species live in North and South America. North America also the alligator, a similar reptile.
- Yellow Fever** a viral disease transmitted by mosquitoes; It affects the liver and, therefore, victims often have a yellow pigmentation to their skin. Once common in Central America, parts of South America and Africa, it has now been controlled by mosquito netting, repellent and insecticides. There is also a vaccine that can protect against yellow fever.

## Language Arts: Literary Device - Allusion

An allusion is a reference in literature to a well known or familiar person, place, thing or event. The allusion is used to give more description and information. To use the phrase, "he had the Midas touch," one needs to know about King Midas and his story, or the allusion goes unnoticed. There are allusions to famous literary figures and historic figures within *Henry The Castaway*, and you may or may not feel it necessary to point these out and explain :

When Henry landed on the island and found friendly natives, he named the cat Mrs. Friday. This is an allusion to the famous story of *Robinson Crusoe* (which Henry had obviously read). Robinson Crusoe was a castaway on an island and found a native who he named Friday.

Henry names the kittens Columbus and Elizabeth, references to the man who discovered the New World, and a queen during whose reign England ruled the seas.

Perhaps your older student would enjoy reading *Robinson Crusoe*\* by Daniel Defoe, or he may like to write an adventure story of his own using a few allusions to famous persons, places, things or events.

\*Children's Illustrated Classics has a beautifully illustrated volume of *Robinson Crusoe*, with colored plates by N. C. Wyeth and drawings by Louis and Frederick Rhead. The pages are also large with bigger print and large white margins. This helps make the reading inviting, not intimidating, both for the teacher and older reading student. Order it from your library by specifying these artists as well as the author and naming the "Children's Classics" edition.

Children's Classics also has editions of *Treasure Island* and *Kidnapped* by Robert Louis Stevenson that could be enjoyable read-alouds with your oldest student. All manner of fun could result from readings such as these: like treasure hunts and boat rides, and adventurous expeditions, all filled with imagination!

## **Language Arts: Drama**

This story would make a fine, short play. Your young student might enjoy taking on the role of Henry. You could help him make flags (for marking his trail and for claiming new lands), and designate different parts of the room as the different areas of the story. Help him find a box or something to use for a canoe, and maybe some stuffed animals for the friendly natives. He would probably like to make a shelter from two chairs and a blanket, and enjoy using a real flashlight. Again, the lines could be kept to a minimum with you or an older student narrating most of the story.

If your student enjoys acting before an audience, invite family or friends to see your production. If he is hesitant, have loads of fun just pretending together!

## **Art: Expressions**

The expressions on the faces of the characters are interesting. Notice Henry's expressions and how they change. Look, too, at the cat and kittens. Begin where Henry finds the "friendly natives" and look carefully at each situation in which they appear and the accompanying expressions on their faces.

## **Art: Mixed Medium and Effects of Water**

It looks like Graham Booth may have used more than one medium for these pictures of Henry's adventures. There are places that look like water color and others that look like marker, etc.

In many of the illustrations, you can see how this artist chose to draw water. The cover pictures shows the lines streaming back behind the boat and in many places you see the broken circles around an object in the water. (See *FIAR* Vol. 1, p. 14, Drawing Water.)

## **Math: Counting and Tallying**

After you have read the book for the day, go back and let your student hunt for animals in the illustrations, even the hidden ones-(there is one hawk that is very difficult to spot!). There are many animals and birds throughout the pictures. As your student finds each one, have him make a vertical mark on a piece of paper. When he has found five, have him make the fifth mark diagonally across the four previous vertical marks for a tally. When he is finished, teach him to count by fives to see how many animals he was able to find. By doing this exercise, he will begin to learn for himself how helpful the tally method is for counting and how quickly one can count by fives. (**Teacher's Note:** You need to decide if your student is ready for this lesson. Tallying may be fun for your student even if the counting by fives comes later.)

## **Science: Survival Skills**

Henry practices many good survival skills in his busy life of exploring the world around him. Can your student name some of them? (He takes many flags to mark his path

and to let others know where he has been. He has carefully left these flags up stream and he also thinks to send his floating signals down the river. He takes food and other supplies along with him. He carries a working flashlight and has a companion dog to share his adventures. (He doesn't go alone.). He *notices* that the storm is coming up and wisely builds a shelter. Then, he uses his flashlight and his dog's barking to help notify rescuers.)

Henry also knows that to get a better view, it helps if you are higher up, and so he climbs a tree. Good survival skills include the knowledge that a tree, tall rock, etc., can be used to gain a better view. (Remember *Harold and the Purple Crayon* by Crockett Johnson in *FIAR* Vol. 2? He drew a mountain to climb so he could gain a better view.)

## Science: River Current

Rivers have a **source** (where the water begins to flow) and a **mouth** (the place where the river spills into a lake, larger river, ocean or sea). When a person stands on the banks of a river, the water is flowing in a particular direction from its source to its mouth. This direction determines the river's current. **Upstream** is toward the source of the river (where it begins), and **downstream** means toward the mouth of the river (where the river ends). **Current** always flows downstream.

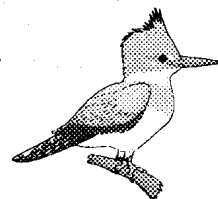
Henry gets into the canoe and drifts naturally downstream on the current. He realizes that upstream there were flags to show that he had been there. However, he decides to put some flags on sticks and let them follow the current downstream to be doubly sure he is rescued. Discuss Henry's wisdom in sending signal flags downstream and the fact that Henry knows about river currents.

A. A. Milne wrote a story that would go well with this lesson on currents. In *The House At Pooh Corner*\*, there is a chapter called "In which Pooh Invents a New Game and Eeyore Joins In." Pooh, in this chapter, throws a pine cone over one side of the bridge. He then notices that pine cone coming out under the bridge on the other side moving downstream with the current. He wonders if this will happen every time and does some experiments. He discovers that it does. Eventually, he makes a game with his friends. He uses sticks because they're easier to mark than pinecones. They throw two or more sticks in the water on one side of the bridge and then wait to see whose stick comes under the bridge first. There is more excitement when Eeyore comes floating down the current and a rescue is made! A great read-aloud anytime.

\*Two of A. A. Milne's books including *The House At Pooh Corner* are also combined into a single book called *The World of Pooh*, both having the famous E. H. Shepard illustrations. Find this story of "Pooh Invents a Game and Eeyore Joins In" under either "Pooh" title.

## Science: Birds - Kingfisher

The title page shows Henry and Laird Angus McAngus drifting down the river current in a canoe. Ask your student to point out the creature that is watching them. Can he identify this bird? It is called a kingfisher. These birds have large heads and long bills. In the United States, we have the belted kingfisher which spends much time on tree limbs

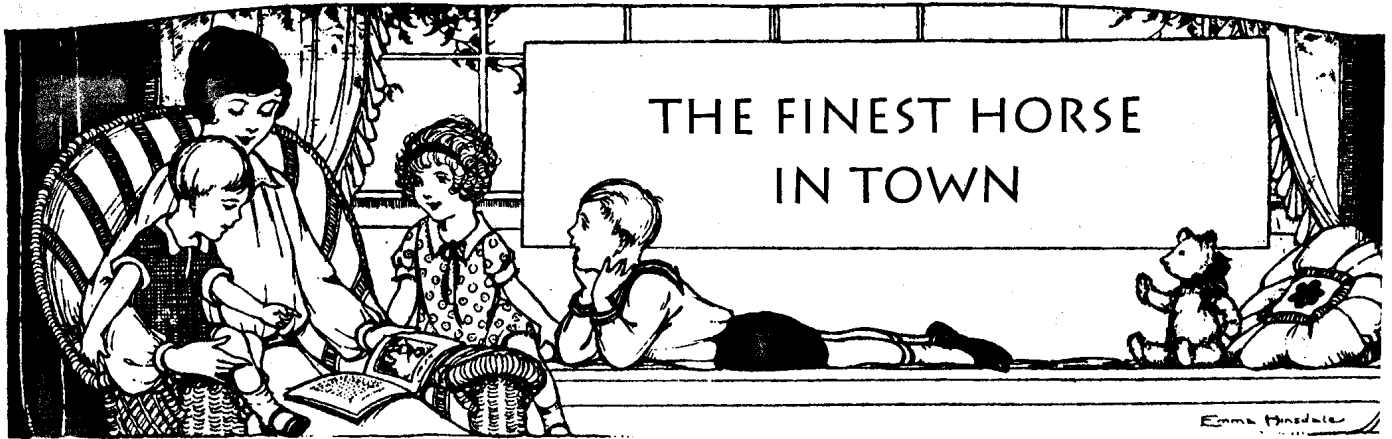


watching over streams for small fish. When he sees a fish, he dives for it. Kingfishers also sometimes eat crayfish, frogs, insects and other small water life. If you have a river, pond or stream nearby, look for kingfishers on tree branches or stumps. They can be seen in most of the United States but they are scarce in the New England area. You may be able to find a good bird video at your library that includes a look at the belted kingfisher.

## **Science: Dog Breeds - Scottish Terrier**

Laird Angus McAngus is a Scottish name.\* The author chose this name for Henry's dog because it is a Scottish Terrier. This breed of dogs was first raised in the highlands of Scotland. Its common nickname is a Scottie. The name **terrier** comes from the Latin word terra or earth because these dogs were used to drive game out of their holes or homes in the ground. Look in an encyclopedia or a dog breed book from the library for photographs of the Scottish Terrier. Your young student may be amazed to discover that an encyclopedia has pictures of the same kinds of dog as his storybook!

\*Your student may remember that the boy nicknamed Wee Gillis (*FIAR* Vol. 2) who lived in Scotland, had an unusually long Scottish name: Alastair Roderic Craigellachie Dalhousie Gowan Donnybristle MacMac. Again, this name as well as Laird Angus McAngus, are only pointed out so your student will have a chance to enjoy the "sounds" of Scotland. Perhaps in the future he will recognize Scottish-sounding names as an enjoyable enrichment to his world.



Title: *The Finest Horse In Town*

Author: Jacqueline Briggs Martin

Illustrator: Susan Gaber

Copyright: 1992

Summary: A horse, three stories and a summertime of entertainment and possibilities.

### **Social Studies: Geography and Time Setting**

The story of *The Finest Horse In Town* takes place in Maine, one of the New England states on the Atlantic coast of the eastern United States. The information on the book jacket and the illustrations place the time of the story at the turn of the century. You might talk over with your student what the phrase "turn of the century" means. Is there a century change coming soon? Has there just been one?

The story also covers the Fourth of July. You could take this opportunity to discuss the beginning of the United States of America at any level you choose. Notice the Fourth of July celebration in the illustrations. There are many flags and streamers, and Sandman even has red, white and blue suspenders! The sisters buy lemons and ice and everyone has lemonade. Talk with your student about special ways of celebrating this holiday. Maybe he will think of some new traditions like a red, white and blue cake, reading poems of "Paul Revere's Ride" by Longfellow, the "Concord Hymn" by Ralph Waldo Emerson, singing patriotic songs or having other special events of the day to mark the birthday of the United States. Place your story disk on Maine.

### **Social Studies: Relationships - Difficult People and Stealing**

In the character of Hooks the trader, you have opportunity to discuss the subject of dishonesty. If Prince belonged to your student, how would he feel about Hooks and his lying, stealing and trickery? What do the sisters do? Would your student react in the same way they did? (Stella worries the most and is rather pessimistic. Cora is quiet and careful and more practical in her reply. They both tell all their friends and soon the whole village is watching for the horse. The good neighbors who find the horse provide a contrast to the treachery of Hooks.)



(**Teacher's Note:** Using your own judgment for age appropriateness, you might decide to mention the fine arts stereotypic treatment of Hooks. In many books, plays, shows and movies, the "horse trader" is characterized as unscrupulous or shrewd. Whereas your student is learning to discern each person by his own works, it may increase his understanding of the things he reads and sees to know that Hooks is a general **stereotyped character**.)

Hooks is eventually found out. Ask your student how Hooks responds and what happens to him. People who act in an unscrupulous have to be moving on because no one trusts them or wants to be friends with them unless they change their unsociable behavior.

## **Social Studies: Relationships - Gratefulness**

In each of the story scenarios, the sisters give presents to those who help them. Ask your student to listen for the gifts and match them to the particular story. (Old Hartford receives a pair of their best work shoes and a bell for the newborn calf. They give Sandman a new silver harmonica and a fat rooster. The girl gets a winter coat from Boston and her brother receives a fur hat.) This would also be a good project for an art picture. Your student could draw each character with his corresponding gift. Discuss with your student that we sometimes express our gratitude with gifts. Other times just a simple "thank you" is enough. But, having a grateful heart and expressing our gratitude to others is important. What kind of things has your student done lately to tell or show someone his gratitude?

## **Language Arts: Reminiscing**

"Long before my mother was born, her aunts owned a store..." begins the story. This type of story beginning, of looking back into the past by personal experience is called **reminiscing**. With your young student you could just point out that the author chose to tell her story from a memory (and several suppositions) of long ago. This is only one kind of beginning that a story might have. Have your student find out some things that happened long before their parents were born and talk about them. If your young student is excited about the project, let him dictate a story to you about what happened long before his mother, brother, etc. was born. Then, let him illustrate his story.

With your older student, you might want to talk about the word "reminiscing" and then do any of the projects listed above. Remind him to be looking for other stories that begin in this way. Add "Reminiscing" to Story Beginnings in your list of *Choices That Writers Can Make*.

## **Language Arts: Stories Inside Stories**

Jacqueline Briggs Martin has written a story that has three additional stories inside of it. This approach uses lots of characters and scenarios. If your student enjoys diagramming a story, you might try taking a chart-sized piece of paper (or three pages of paper) and outlining the details of each of the "perhaps" stories. It could look something like this: (see following page)

**Hooks**

Keeps Prince in barn

Brings Prince at 5 o'clock on Wednesdays

Has a sharp eye, knows Prince is valuable

Tries to convince the aunts to sell

Paints spots on Prince with shoe polish

Hides him in a back pasture

Is found out and has to leave town

**Sandman Bonney**

Loses a leg in a logging accident

Loves horses

Plays harmonica

He loves a good joke, likes the turtle that needs suspenders

Surprises sisters with Fourth of July dancing Prince

Receives a silver harmonica and a fat rooster

Teaches the rooster to dance

**The Children**

Brother and sister

Father a farmer and mother sews

Children get two pennies a week to watch Prince.

Feed him carrots and apples, and water

They have to watch for breaks in the wall and find Prince if he gets lost.

Nurse him through his sickness ( many details...)

Receives a coat and hat

The writing technique of "stories within stories" is probably too advanced for your young student, but your older student may want to try such a writing adventure. If he does, be encouraging and remember to add "Stories Within Stories" to your list of *Choices Writers Can Make*.

**Art: Recognizing Watercolor**

Turn with your student to p. 25 and see if he can name the art medium Susan Gaber used to paint the barn or house. (Watercolor is easily recognized in this picture by the watery splotches and the light, translucent, see-through quality of the paint.) Look together for other evidence of watercolor splotches and see-through quality. Your student will soon be able to tell the difference between a watercolor painting, an oil, tempera, colored pencils or pastels, etc. Using only one or two colors on wet paper, let your student try to achieve the splotchy effect. If the design is pleasing, use it for a make-your-own book cover for any of your student's stories.

**Art: Illustrating the Parade**

Let your student recite a list of the people that followed Prince and the sisters in the big parade. He could choose anyone from the list to illustrate: The grocer on his float, the fire wagon, hay wagon, etc. If he is going to use watercolor for his illustrations, remind him that he probably should pencil sketch his ideas lightly before he begins to paint. Then, after the watercolor is dry, he can gently erase the lines if he wishes.

## **Art: Noticing the Details**

Remember to look for shadows, reflections and turtle tracks. And encourage your student if he points them out to you first!

Look through the illustrations to see the expressions on the faces of the different characters and even the animals. Notice the action in the figures, how the arms, hands and legs show movement in both the people and animals. Look for each of these groups of details one at a time, looking for just body action through the story, and then the expressions through the story, etc.

Susan Gaber, the illustrator, has painted different dresses for the sisters. Notice the poppy skirt in the poppy field, and appreciate with your student the realism of different clothes for the different days.

Looking at pp. 30-31 of your story (the picnic scene), ask your student which trees are old trees and which ones are younger trees. Enjoy together the fact that this artist uses variety. Notice that some of trees are green (like evergreens) and some have turned fall colors (like maples, oaks, birches, aspens, etc.) Again, Gaber uses variety in her work, and you can add "Variety" to the *List of Choices Artists Can Make* to help remind your student of good compositional ideas.

The story opens with a watch face, and then p. 32 shows a watch closed. Ask your student why he thinks this is. (It seems to be a symbolic way of saying, "The End.")

## **Art: Backgrounds**

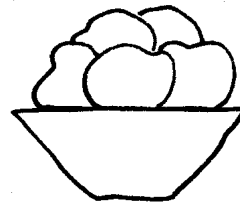
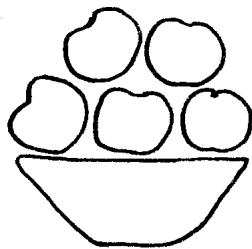
Pages 16 and 17 show Graber's choice of technique for background that uses three horizontal strips of color. There is a thin blue strip in the foreground for the water, a thin brown strip for the sand or dirt and a wide chartreuse strip for the grass or meadow. Your student could vary the type of strips (like path, woods and sky; or plains, hills and mountains) and use torn colored paper strips to make a background for a picture. (He could also use watercolor.) Then draw or cut out pictures of people, buildings, cars, animals, etc. from magazines to paste over the background to finish the work.

(Although the author used three strips of color, your student can use as many or as few as he wishes. He could simply use a blue strip for sky and a brown strip for the ground. But, he could also use a dozen strips with several different colors for the sky at sunset, several colors for the greys and purples of distant mountain ranges and several strips for the roads and fields of the foreground for instance.)

## **Art: Overlapping, a Function of Perspective**

The bowl of round candy balls on p. 22 is a good example of overlapping objects. To try this principle, set a bowl piled high with apples in front of your student and talk about the fact that you can probably see the entire outline of only one of the apples. Just a portion of the outline of the others is visible because they are behind the one on top, etc.

An artist who attempts to draw what he actually sees, uses overlapping to give the effect of some items being behind others. Look on p. 21 at the lemons, and on p. 23 at the candy jar. In the candy jar the scoop has the top candy ball and the rest are overlapping one another. Ask your student, after looking at his bowl of apples, which bowl below looks more realistic (like the real apples).



Your young student will benefit from just an introduction to this concept and looking at the real apples and the pictures of the lemons and candy. Your older student may want to try a few exercises in overlapping and begin noticing this technique in other works of art and illustrations.

There are excellent lessons in overlapping in Dan O'Neill's *The Big Yellow Drawing Book* and in Bruce McIntyre's *Drawing Textbook* available in school supply catalogs.

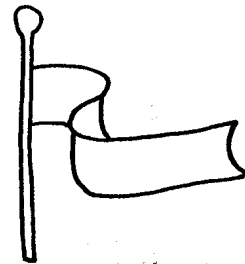
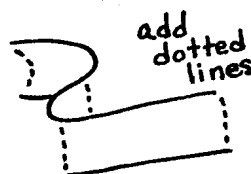
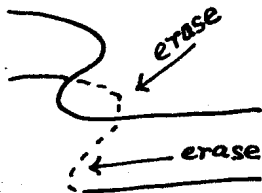
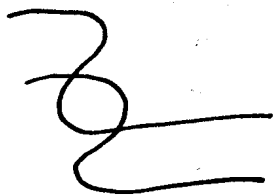
### **Art: Seeing Artwork in Many Proportions**

Children are often "patterned" to see art work in 8 1/2 x 11 inch proportions because that is the size of the paper they are most often given for a project. The picture on p. 25 of *The Finest Horse In Town* shows an illustration almost three times as wide as it is high. Let your student see the picture and talk about how wide it is. Does your student think it looks unusual? Does he like it? Throughout the next few weeks, try giving him different sized pieces of paper and letting him think what kinds of subjects would go well on paper of that proportion. Or use 8 1/2 x 11 inch paper and draw large shapes such as circles, triangles, squares or rectangles and then ask your student to draw his picture *inside* the shapes. Perhaps each different shape of working area will inspire a certain special subject for his composition.

Then, if you can, take your student to an art gallery and enjoy looking at the different works of art. See if he notices pictures of unusual proportion; very narrow canvases or even a round picture. This can be a discovery tour rather than lecture.

### **Art: Drawing a Moving Flag**

Have your student examine the flag on the book's cover. When the wind blows a flag, it "ripples," allowing only a portion to be seen at any one time. As a simple "help" to draw a wind-blown flag, try holding two pencils simultaneously and drawing parallel, wiggly lines and then connect the vertical segments as shown below. You'll have to erase several small portions of curves which should not show as noted below. Now let your student try this fun way to draw flags.



For more advanced techniques in flag drawing, see Bruce McIntyre's *Drawing Textbook*. Great directions!

## Math: Century and Counting by Hundreds

The word century comes from the Latin and means one hundred. Remind your student that a century covers one hundred years. For your older student, name a few past events and let him figure out how many centuries have passed since they occurred.

Counting by hundreds is considered by some to be a second grade skill. If your student is ready, introduce counting by hundreds. Remember that the sisters in this story ran a store. Ask your student if each dollar is the same as a hundred pennies, how many dollars would the sisters have if a customer paid them with one, two, three, four, or five hundred pennies?

## Math: Multiplying by Twos

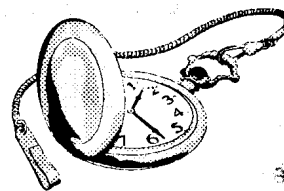
When the children watch Prince, they receive two pennies each week. Using the enjoyable scenario of the children's wages, explore the subject of multiplying by twos. For your young student, talk about the children being paid two pennies a week and put two pennies on the table. Let him make a tally mark for one week. Then put out two more pennies and he will mark another week, etc. Let him count the marks (for example, three) and then count all the pennies (six). Two each week for three weeks is six pennies or six cents.  $2 \times 3 = 6$ . Let this just be a fun introduction to multiplication.

For your older student, use the scenario to actually teach the twos tables. You may still use pennies to illustrate. Two pennies for 1, 2, 3, 4, 5, etc. weeks.

For your oldest student, talk about the amount of the wages and the value of a penny at the turn of the century. Also, how much would the children earn in 25 weeks? 52 weeks?

## Math: Telling Time

*The Finest Horse In Town* begins with a watch and shows a watch on several pages: 4, 6, 7, 14, 23, and 32. The artist and author obviously portrayed time and the telling of time as significant. You may wish to use this opportunity to inspire your young student. For instance: Did you see the watch at the beginning of the story? Let's look for other watches. Why do you think there are so many pictures of telling time? Is it important for a shopkeeper to know how to tell time? (What time do they open in the morning? When do they close?)



Your student could make a list of ways to tell time: the sun itself or sundials, hour glasses and minute timers, watches, pocket watches, grandfather clocks, cuckoo clocks, digital clocks, stop watches, etc.

You could also make a list of occupations where timing is an important part of the job: the transportation industry that has to run on schedule; medical personnel that have to dispense medicine on time; radio and television broadcasting industry that runs on a daily schedule; any type of food production where baking, cooking times are important, etc. This list will grow as you add new occupations whenever they occur to you.

Now try a list of things your student has to time in a day. How often does he say, "Is it time for...?" Let your older student practice telling time on watches, stop watches and digital clocks. If your older student is extremely interested in the topic of time, you could introduce the topics of Greenwich Mean Time, the time zones of the United States, the International Dateline or military time.

Begin a list of phrases with the word time in them: old time, summertime, on time, in time, for all time, time-in or time-out, time's up, a stitch in time, time zone, daylight savings time, time's a wastin', timekeeper, Father Time, by the time, timeless, it's about time, time limit, time exposure, time and a half, etc. Keep this list in a notebook, bring it out "from time to time" and add to it!!! This type of list-making is great fun while traveling in bus or car.

## **Science: Caring for Horses**

Remind your student that after all the dancing and hoopla of the Fourth of July parade, Prince is quietly munching his oats. Ask your student what horses eat. What does Prince eat in this story? (Oats, carrots, apples, treats, and the chokecherries that made him sick.) What are other things horses eat? (Grass, well-cured hay, alfalfa, sweet feed which is a variety of grain: Oat, millet, corn, wheat and barley, all slightly moistened with black strap molasses. Also minerals, and salt, good water.) There are many types of plants that can make a horse sick like the chokecherries, so a good horse owner is careful about where his horse grazes. Horses also need shelter, grooming—especially checking their feet and legs, exercise and love. Remember: A good man is kind to his animals.

An excellent book for your older student on horse care is: *The Young Rider's Book of Horses and Horsemanship* by Isab  l vonNeumann-Cosel-Nebe, ISBN 0-939481-24-3.

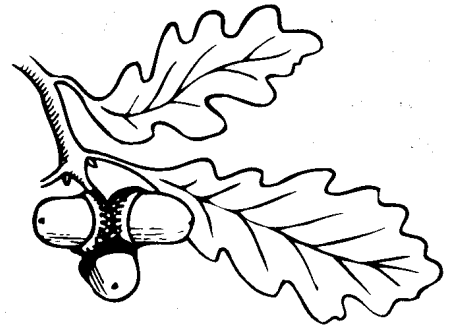
## **Science: Ice from the Ice House**

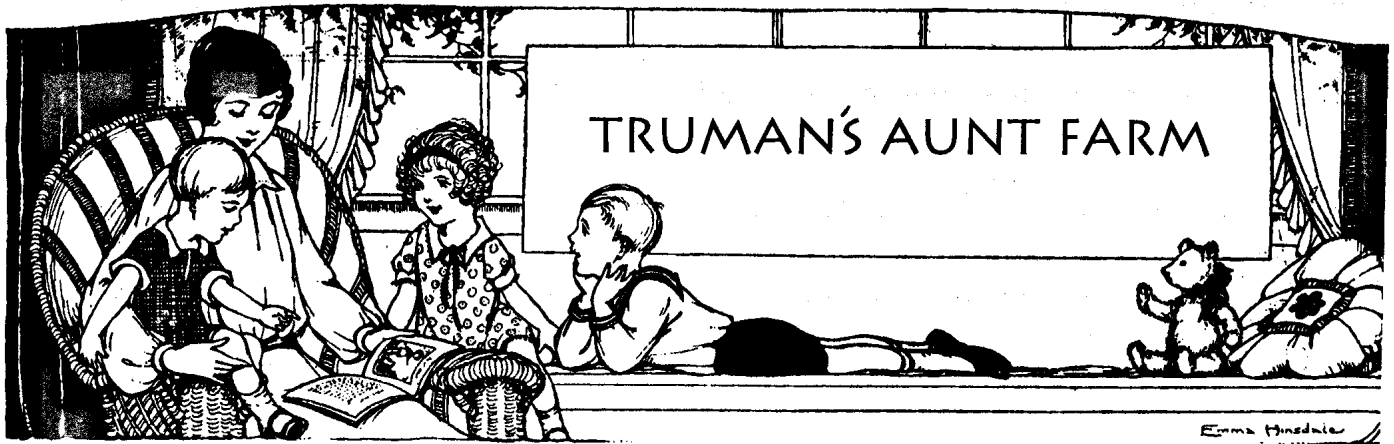
At the Fourth of July celebration, the sisters order blocks of ice and lemons, and lemonade is served to everyone. At the turn of the century, much of the ice used by the public was still cut from frozen lakes and kept all summer, packed in sawdust in ice houses. These businesses sold the blocks of ice to the people to keep their food cool in iceboxes, and to make things like lemonade and ice cream. The ice chips the children receive from Pettengill's Ice House on the Fourth of July are a special treat! (*The Ice Horse* by Candace Christianson is a wonderful resource on this subject. It's published by Dial Books, ISBN 0803714009. Ask your librarian!)

## Science: Trees and Fall Colors

The red and orange trees at the end of the third portion of story show the fall season. If appropriate, you may want to introduce or review why some trees turn beautiful colors in the fall. A simplified explanation is that with the cooler weather and the reduction of hours of daylight, the chemical processes of the leaves begin to shut down.

Chlorophyll (the substance that makes the leaves green) breaks down and the colors in the leaves that have been overshadowed by the green, are now visible. Different types of trees have different colored leaves in the fall. Some oak and maple trees have red leaves. Some aspen, elm, maple, and birch have yellow leaves. While other maples have orange leaves. Look together at a reference book for some examples of bright fall color.





Title: *Truman's Aunt Farm*

Author: Jama Kim Rattigan

Illustrator: G. Brian Karas

Copyright: 1994

Summary: A longed-for birthday present turns into a "relative project."

### **Social Studies: Relationships - Character Traits**

(**Teacher's Note:** You may want to wait till later in the week for this exercise, after you have read through the book a number of times.)

Character is the way a person acts; the values by which he lives. Search the text of the story to find clues to Truman's character; what he was like. (Truman is cautious when he opens the box from Aunt Fran. He is orderly on the fourth and fifth page. His hat is on the peg, his pencils neatly in the holder, and the items are stored neatly in the basket. This character trait is continued when he inspects the aunt troops, devises a system for orderly food pick-up and sets a schedule of training events. Truman is *loving* and *wise* in his care of the aunts. He thinks about good food for them, helps them find the things at which they excel, helps them become more considerate and makes sure they get plenty of exercise and rest. Finally, he makes a plan to find children who will love them. (The aunt holding the balloon on the inside cover of the book jacket and the aunts that make the quilt on the back cover show that they love Truman, too.)

### **Social Studies: Relationships - Aunt**

What is an aunt? Ask your student if he knows and if he has any aunts. Place the story disk where his aunt lives if he has one, or where he wishes an aunt might live.

In the story *Truman's Aunt Farm*, what is it that Truman finds out about having more than two hundred aunts? (That they weren't his aunts, and though they were great and all different, they were no substitute for his own Aunt Fran.)

Explore with your student the relationship of aunt. You may want to include anyone acting in the capacity of an aunt.



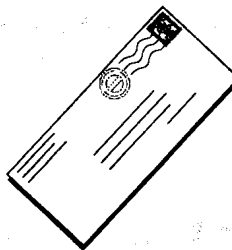
Anytime is a great time to write letters. The text with the letters and responses may inspire your student to write a letter to his own aunt! He can always add his own drawings in the margins or on separate paper.

## Language Arts: Homonyms

Homonyms are words that sound alike but are spelled differently and have different meanings. The story *Truman's Aunt Farm* is based on a mix-up with the words **ant** and **aunt** which are **homonyms**. Your young student may find this story funny, but your second-fourth grade student will fully appreciate the humor in the homonymic mix-up.

Some additional homonyms are:

|       |            |
|-------|------------|
| stair | stare      |
| hair  | hare       |
| rain  | reign      |
| stake | steak      |
| bare  | bear       |
| two   | to, too    |
| pair  | pear, pare |
| pray  | prey       |
| mail  | male       |
| plain | plane      |



Mail



Male

Learning the differences in spelling and definition is considered by some to be third and fourth grade level skills. If your student can read and enjoys playing with words, you can make word games for him with homonyms. The *Amelia Bedelia* books by Peggy Parish are based on mix-ups due to homonyms (and homographs\*) and are extremely humorous. These stories are a quick way to let your student understand the importance of communicating exactly what he means, and understanding that when other people say things, there may be more than one meaning to their words!!!

\***Homographs** are words that are spelled the same but can have different meanings: con'-vict –a man in a prison and con-vict' –to influence someone that he's done wrong. Re-fund' – to give back money and re'-fund –to get back money.

## Language Arts: Perspective

*Truman's Aunt Farm* is told from the perspective of a young person. The reader is seeing all the events, and feeling all the feelings of this young person. How Truman views life and aunts and ants is what the reader learns. Truman goes about his business and solves his problems as he has seen adults doing, and with a great deal of order, wisdom and love. There probably isn't much to share with your student on this point. He needs to just enjoy the story, but this information is listed for the teacher.

Your older student may want to try a story with a similar theme including the mood of love and respect found in *Truman's Aunt Farm*. He may set forth a problem and try to solve it from a child's point of view, probably including humorous incidents.

## Language Arts: Repetition

Ask your student if he noticed any repetitive lines in the story. (Near the beginning of the story, Truman reads the green card which says, "...free ants! Watch them work! Watch them play! Watch them eat! Live ants!" Much later in the book, Truman puts up a sign which repeats much of the former lines, "Live Aunts! Watch them work! Watch them play! Watch them eat!") There is also the repetition of the boxes arriving. The first box arrives. Truman cautiously looks at it, picks it up, turns it over and smells it. With the second box he repeats his actions, but the results are different.)

The author uses repetition to create balance and closure. What was begun has now ended.

## Language Arts: Make a List of Activities

Look through the illustrations and list the activities in which you see the happy aunts participating. Later, when you read the story again, see if there are any activities in the text that you missed when making your list. Some activities include: playing badminton, looking for bird nests, painting, taking naps, etc.

## Art: Use of Color to Enhance Mood and Create Unity

The bright spring greens of the cover are found consistently on every page of illustration. This provides a **unity** in the work. The spring green is a cheerful color, bursting with life. There is certainly life and action in every picture! In choosing the greens to illustrate the story the artist has blended color with the **mood** of the text. Remind your student that if he illustrates a story, he can choose his "Colors to Agree with the Mood" of that story. Add this idea to your list of *Choices An Artist Can Make*.

## Art: Techniques for Faces and Figures

G. Brian Karas, the illustrator, has used stylized figures with unusual techniques for faces and bodies. Ask your student to look at some of the figures and see if he can tell aspects of the bodies and faces that are different from many of the other types of illustrations he has seen. In other words, what makes Karas' figures unusual? (The hands and feet are very tiny, compared to the body. The faces have noses that are pointed and cheeks that are coiled circles or circles with lines. The eyes are either tiny dots when open or half circles with lash lines and the lips look like hearts with a line through them.) If your student would like, he may try some figures like Karas has made and maybe go on to invent some new looks all his own.



Nose



Eyes



Cheeks



Mouth

(Notice, too, the arm and leg action, especially in the illustration where the aunts are blowing bubbles and playing badminton on the lawn.)

## Art: Humor in Illustrations

Look with your student at the title page. If he has ever had or seen a real plastic ant farm, he will appreciate the humor of this picture. Ask your student if he thinks the picture on p. 3 is humorous and why. (The ants are on tractors, with hoes and rakes, etc.) Look through the illustrations at the aunts' zany clothes. What makes these clothes seem humorous? (Notice their unusual color and pattern combinations.)

## Math: Whatever Happened to the 2¢ Stamp?

Since the story deals with sending and receiving letters and parcels by mail, this is a good time to explore postage. How much does it cost to mail a first class letter? Let your younger student count out the correct number of pennies to purchase a stamp. Older students may try to see how many different combinations of coins can be used to purchase a stamp, or calculate how much a roll of 100 stamps might cost, or a packet of 20, etc. Math is important when you want to mail a letter or parcel!

## Science: Ants

If possible, obtain an ant farm from a nature store or toy store, and let your student send off for the ants! He may even wonder if he will get *aunts* instead! But when the real ants come, he will surely be excited.

There are about 10,000 different kinds of ants that live nearly everywhere on land except areas of extreme cold. Ants, like bees, are fascinating in their life cycles and work habits. With 10,000 different kinds, there is a wide variety of life styles and work habits. However, all ants are industrious and work most of the time. Some ants have tunnels underground that have storage areas for seeds and other food, nurseries for young (as they go through the phases of egg, larva, pupa and adult) as well as other rooms.



Take an outing and spend at least 15 minutes or so watching the activity around an anthill. Watch the ants carry bits of material many times their size and see how they accomplish their tasks. The natural activity of "insect" ants mirrors the variety of exuberant activity exhibited by the "aunts" in *Truman's Aunt Farm*.

There are so many fascinating aspects of ant life. If your older student is interested, he might research types of ants with different ways of life. These include: army ants, slave-maker ants, harvester ants, dairying ants, honey ants or fungus growers. *The World Book Encyclopedia* is a good place to begin research and the libraries have many books and reference materials to help you learn about the amazing world of ants! There are also related topics such as the ant lion insect and the animal called an anteater, etc.

## Science: Moon and Stars

The last picture of the story shows Aunt Fran and Truman enjoying a quiet moment looking at the moon and stars. Does your student remember what phase this moon is in? If he doesn't, it's ok. Just keep mentioning the information now and then. Without even realizing it your student will continue to pick up more understanding. (The moon at the last picture is a Waxing Crescent, which means it is "growing" toward a full moon. Information on phases of the moon is found in *FIAR* Vol. 2, p. 40, *Owl Moon*.)

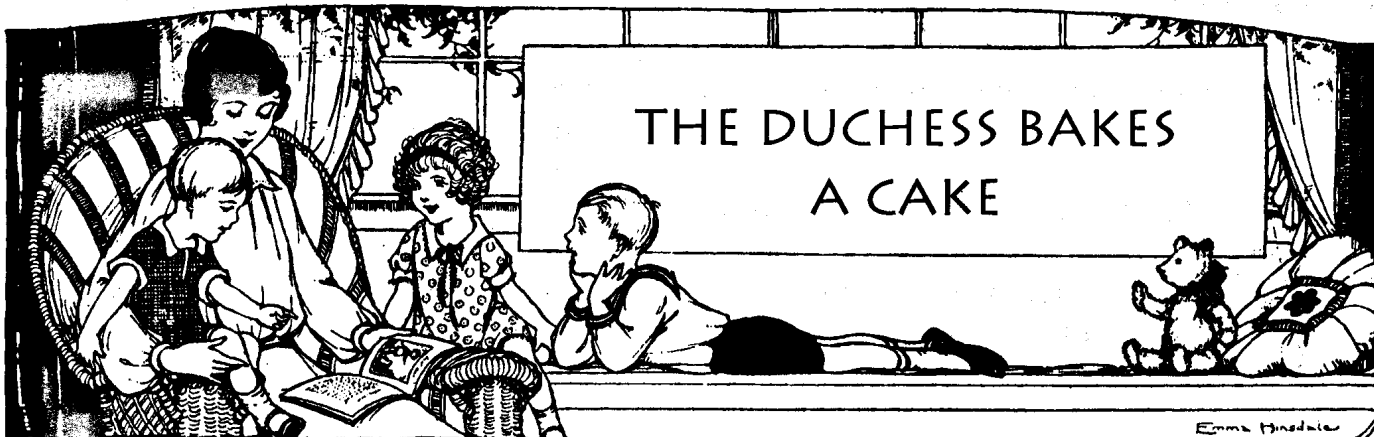
Any time is a wonderful time to enjoy star watching. The glory and the beauty of the skies is breathtaking. Enjoying this beauty together builds an intimacy with your student. Find a dark area, a safe place to sit, use mosquito repellent if necessary, and enjoy the constellations: Cassiopeia, Corona, Cygnus or Draco. Orion is a favorite giant winter constellation. They are all seen in the northern hemisphere. The Southern Cross is a famous constellation seen in the southern hemisphere.

**See the Appendix sheets called Constellation Viewer and Patterns for Making a Constellation Viewer for project ideas.**

You can also locate the Big and Little Dipper and the North star, but keep in mind that it may be better just to appreciate the sky for now. Occasionally, you may want to locate and mention a single constellation rather than overwhelm your student with too much information too soon. Your younger student may be less interested in learning the names and locations of constellations in rapid succession, than in just enjoying the beauty and time with you. If you are not familiar with the stellar night sky, then learn some of the constellations slowly together and keep the excitement, the wonder, and the fun. There are many library books available. You might like to look for *Find the Constellations* by H. A. Rey, Revised Edition, Houghton Mifflin Company, ISBN 0-395-24509-5.

Some cities have planetariums and a field trip to one might be an interesting experience for your older student.





Title: *The Duchess Bakes A Cake*  
 Author: Virginia Kahl  
 Illustrator: Virginia Kahl  
 Copyright: 1955  
 Summary: The cake got baked, but the price was high!

## Social Studies: History - Feudal Society

*The Duchess Bakes a Cake* takes place in the time of kings and queens, dukes and duchesses, knights and castles. This period of time is known as the Middle Ages (or Medieval times). It spans the years from approximately A.D. 400 to the 1500's. Explain to your student the basics of the lifestyle of the time: kings who rule their royal lands; land-wealthy Lords who give titles like Duke and Duchess along with grants of land. Explain that the Lords and Dukes often fight to conquer or keep their land. You may also talk about the slaves and serfs who work the land, and the many brave Knights who protect it. Included in this way of life are churchmen: priests, nuns and monks, and the people who give service: bakers, servants, builders, soldiers, etc. \*See *FIAR* p. 66 for placement of story disk.



Expand any topic as far as you wish for a great time of play and learning. Try using Playmobile® toys to make castles. Or make castles along with other play items from recyclables, such as boxes and cartons, etc. Draw maps of entire estates and all the details they might have. To do this collect several simplified books on the Middle Ages at the library. Let your student look at the pictures for ideas). Using a mural-sized piece of paper for this project, you could work on it all summer. Or make up characters and story scenarios that could have happened, in and about your castle. Bind the stories together in a book. Your older student might want to make watercolor or marker illustrations (even pencil sketches) for the story.

## Social Studies: Problem Solving

Read the story for the first time, stopping when Gunhilda cries. Ask your student what solutions *he* might think of to solve her problem and get the Duchess down. Then, finish the story and talk about the simplicity of the book's solution. Did your student have any better ideas?

## Social Studies: Consequences

Even your young student is not too young to know that certain behaviors bring consequences. In *FIAR* Vol. 1, Papa Piccolo took responsibility for the kittens and consequently enjoyed love, and pride of a family. In *FIAR* Vol. 2, Peter Rabbit did not listen to his mother and his **consequences** were fear and illness. In *The Duchess Bakes a Cake*, there are two major consequences. The first is that the Duchess, not being familiar with the ways of baking, greatly overdoes the ingredients in the recipe, especially the leaven. The result is an unusually high cake! Discuss how carefully many cooks measure ingredients and follow recipes. (See more on this subject in the Math lesson, *FIAR* Vol. 3, p. 65.) Another consequence is that the group that eats the cake becomes quite overweight! Too many calories in a short a time has an effect or consequence. Use this opportunity to talk about "consequences," both positive and negative, and be looking for them in other stories.

## Language Arts: Poetry and Rhyme Scheme

Virginia Kahl has written a story in rhyming verse. The poem generally follows an AA, BB, CC, etc. rhyming scheme where the first two lines rhyme, then the next two, and so on. When you have read the story poem several times, mention that one reason the poem is pleasant to the ear is the rhyming words. With your student, check the page to see which words are the rhyming words. Together you will discover that the words at the ends of the lines rhyme.

## Language Arts: Poetic Device - Alliteration

Alliteration, (uh-lit-ter-A- shun) is the repetitive consonant sound in lines of poetry. Usually it is the initial, beginning sound, but not always. The following refrain (a repetitive line or phrase), that runs throughout the poem is also alliterative:

*You'll all be delighted, for I'm going to make a lovely light luscious delectable cake."*

Just mention to your student that the refrain has an interesting sound to it because of the same beginning sounds several times in a row (and also some same internal consonant sounds). As a teacher you decide whether to point out the internal "L" sounds in this line or just let the "*lovely light luscious*" words be the lesson for now. There will be time to build slowly and carefully on beginning foundations.

## Language Arts: Synonyms

**(Teacher's Note:** This is probably a lesson for your older student.)

As the Duchess' cake started to rise higher and higher, she "*pushed it and pummeled it, punched it and pat on it....*" Although each of these words has a slightly different meaning, the words have a similar quality of meaning and could be considered synonymous. **Synonyms** are words having general similar meaning but shades of variation, such as "angry and upset," or "fearful and timid."

Introduce your older student to a children's thesaurus. Let him play with the word meanings and shades of meanings, and find some interesting words to share. Remind him that he can use a thesaurus to find just the right word he's looking for in his writing projects.

"Pushed", "pummeled", "punched" and "pat" are also alliterative in their initial consonant sounds.

## Language Arts: Plot

The action line or plot of a story includes:

**Conflict:** The problem of the story.

**Rising Action:** The growing sense of excitement surrounding the problem.

**Climax:** The high point of excitement.

**Denouement:** (day-new-MAHN) The resolution of the problem or final outcome. It is sometimes called the falling action.

*The Duchess Bakes a Cake* has a strong plot line and it might be fun to figure out with your student (let him try to decide, then help if necessary) the plot elements and where they fit the story. Ask your student questions like: "What do you think created the problem in this story," or "When do you think the excitement began to grow?" "What do you think was the most exciting moment in the story?" "What was the final outcome?" It is fine if your answers are slightly different than the ones below:

**Conflict (Problem):** The duchess, out of her boredom, decides to bake a light cake. In her zeal she puts in way too much leavening (a rising agent like yeast). The cake, although punched and pummeled, continues to rise with the duchess riding high atop, past the towers of the castle and into the sky.

**Rising Action:** The duchess' family and the king and queen, desperate to have her down, resort to one rescue attempt after another from a royal command to catapults and arrows, each more dangerous than the one before. Will she ever get down?

**Climax:** The climax occurs when the last idea has failed, Gunhilda, the baby decides to cry loudly. No one can stop her and then the answer is found!!! They begin to eat the cake.

**Denouement:** The resolution or outcome of the story occurs as the cake is eaten and the duchess descends to the ground. And they are happy to have the duchess back, though everyone gains a little weight, and they ask her please not to bake again.

**Teacher's Note:** In *FIAR* Vol. 1, there are three stories with good examples of plot lessons: *Lentil*, p. 20, *Mike Mulligan and His Steam Shovel*, p. 44, and *Cranberry Thanksgiving*, p. 67.

Perhaps your student could use the “problem” of gaining weight at the end of this story for the conflict of a quick short story of his own. He could include this conflict along with rising action, climax and denouement, writing his story as a **sequel** to *The Duchess Bakes a Cake*. The sequel could attempt to solve the weight problem in any number of dramatic or humorous ways (like exercising too much on health equipment or sweating in a sauna and coming out way too thin!). The story would not necessarily have to be in verse.

## **Language Arts: Cast of Characters**

For fun, make a list of the characters in this story. Your list could include, besides the King and Queen and the Duchess’ family, the cook, the General, foot soldiers, longbowmen, the housekeeper, Countess, etc. Let your student illustrate the list if he wishes.

## **Language Arts: Story Ending**

When you have finished reading the last page of *The Duchess Bakes a Cake* ask your student if, in his opinion, the story ends happily. (Listen to and enjoy the reasoning of your student—there are no right or wrong answers.)

Virginia Kahl’s ending has turned the events back to the beginning. This is one way writers finish a story. Notice the similarity in the first four lines of the last page compared with the second stanza of the first page. The main difference is that now the Duchess has an exciting adventure to remember.

## **Language Arts: Vocabulary**

|                   |                                                                              |
|-------------------|------------------------------------------------------------------------------|
| <b>minstrels</b>  | musicians                                                                    |
| <b>embroidery</b> | decorative stitching with colored threads on cloth held tight in a hoop      |
| <b>turret</b>     | high narrow round towers on a castle                                         |
| <b>luscious</b>   | delicious                                                                    |
| <b>pummeled</b>   | pounded or punched                                                           |
| <b>leaven</b>     | an ingredient that makes cakes and breads rise                               |
| <b>rushes</b>     | plant leaves or stems that have (in this story) been woven into rugs or mats |

## **Art: Drama**

This simple story is perfect for dramatic performances. Whether you choose a single scene or attempt to produce the entire story, the humor and simple setting are sure to combine with your student’s actions to make a hit!



For instance, if you decide to use only one performer, try the scene where the Duchess makes the cake. You and your student could have quite a hilarious time finding items to represent the ingredients in the cake. Get a very large bowl (or tub!) and use grapes (real or plastic) for the bilberries, marbles for the dogberries, etc. Have an item to correspond to each ingredient. If you can, find a cruet (little pitcher that holds vinegar). Can't you just imagine your student performing the actions as someone reads the words—pretending to pour in some vinegar, maybe a little more, then shrugging and throwing in the entire cruet!

The scene with the Duchess rising higher and higher could easily be accomplished if there is a staircase. The Duchess begins on the lowest step and slowly through the story rises. As the Duchess begins eating down while the others eat up, she can slowly begin to come down the stairs. Outdoor play equipment could also be used, such as a ladder or jungle gym, etc.

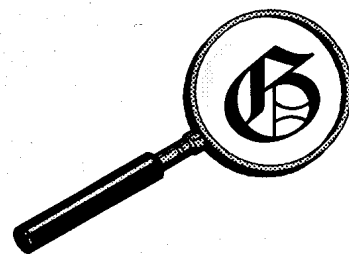
Costumes would be easy. Use brown grocery bags decorated to look like the characters in the story with holes cut for the heads and arms. Make sure if you have a Gunhilda, she has a "G" on her costume!

Your older student might like to fashion an actual catapult from boxes for scenery. If, by chance, he makes a working model it could shoot pillows!

If you stage a full production, think about doing invitations and having an audience. You could have a narrator while the actors only pantomime their roles. This might invite less stage fright. It is also possible to narrate most of the story, while letting the actors say a few lines like "I'm going to bake a ...", "I want something to eat!" and "My dear you really can make a ...", etc.

## **Art: Foreshadowing - Catching the Clues**

Often, an author will give a hint or clue to the events or outcome of the story and just as often these clues are not caught until the story is ended or re-read. Sometimes, an observant reader can pick up a clue. In this case the clue is in the illustrations rather than in the text. Opposite the first page of text, the Duke and the Duchess are shown with their thirteen daughters. Ask your student to look at the picture and see if he can tell the daughters apart. He will probably say the only difference seems to be that the youngest is a bit smaller but she is also the only one with the initial of her name on the front of her dress. Why? This should warn the reader to keep his eye on her, she may play an important part in this story. This type of lesson is an exercise in observation and the skills gained by learning to observe the world around him may benefit your student throughout his life.



## **Art: Three-Color Printing and Complementary Colors**

*The Duchess Bakes a Cake* is a work that is printed in three colors of ink: black, red and green. Your student, if he has used *FIAR* Vol. 1 & 2, has seen monochromatic, one-

color printing (*Make Way for Ducklings*), two-color printing (*Down Down the Mountain*), as well as full, four-color illustrations in many stories. Ask him if he thinks it interesting that good illustrations can be in any of these styles. Imaginative figures, action and good drawing are more important in most pictures than the color. Sometimes too much color is even distracting.

The following exercise is to broaden your student's awareness of the importance of good drawing as opposed to using an over abundance of colors. It may also increase his appreciation of all styles of good art. The point can be made with your older student by taking him to a gallery that displays a black and white photography exhibit. (Obviously, the subject matter of the exhibit will have to be screened.) If you can find an acceptable exhibit, what will capture his attention as he gazes at the black and white photographs is facial expression, line, shape, interesting objects, or exciting events. He will find that color is not *always* a necessity for the enjoyment of art! You may be able to find black and white photography in books at the library if there is no suitable gallery near you. (Again, the books need to be pre-screened.)

You may also want to mention that when Virginia Kahl chose red and green, she was using complementary colors. Red and green are opposite each other on the color wheel. Complementary colors have a great amount of contrast and make a striking statement when placed close together. Doesn't this seem a good choice for an active story? (Lesson on complementary color in *FIAR* Vol. 1, p. 80 Color Wheel)

### **Art: Type Style Old English**

When you look at the picture of the children belonging to the Duke and Duchess, you notice that one outfit is not the same. Gunhilde has a giant "G" printed in an odd script on the front of her dress.

Sometimes children of eight, or nine begin to notice and long to imitate unusual scripts or styles of type. If your older student is interested, let him try to imitate this Old English style of printing. He may be helped by using paper on which you have drawn light lines about two inches apart. And a good roller ball black pen or even a pencil will work for beginning. For an Old English alphabet your student can copy or explore, see the Appendix page Old English Alphabet Pattern.

### **Art: Activities with a Medieval Theme**

**(Teacher's Note:** If you are interested, there are many unit studies available for activities to do while studying the Middle Ages. Greenleaf Press has several pages of suggested reading books on the Middle Ages, including four books of cut-out models to make. Write for their catalog: Greenleaf Press, 1570 Old La Guardo Road, Lebanon, Tennessee 37087, (615) 449-1617.)

In her book *Creating a Unit Study* (which is a valuable book in itself) Valerie Bendt has an example of what one student did for a Middle Ages unit. For information on this and other excellent books by Valerie, write: Bendt Family Ministries, 333 Rio Vista Ct., Tampa, FL 33604, (813) 238-3721.

Or, on your own: explore the making of shields, coats of arms, pennants, visit a museum to see real suits of armor, draw or make castles with turrets (from cardboard or recyclables), draw or make bridges and moats, etc. Read some *King Arthur*, *Robin Hood* or other books of the time. You could serve food that was common then (try a roast turkey drumstick or an English meat pie) or listen to music from that time. You may want to save this story for the end of the school year. That way, these activities can spill into summer play and you'll have even more time to explore many interesting topics from this period. Emphasize hands-on experiences, rather than textbook memorization.

### **Art: Action**

Again, as in *A Pair of Red Clogs*, *FIAR* Vol. 1, the actions of the Duchess and other figures have variety and simple animation. Locate Appendix pages with the stick figure tracings. Using tracing paper, trace the figures on these two pages. Now let your student try to match your tracings to the figures in the story by laying your marked tracing paper over the book pages until the marks line up and the correct figure is found. (The picture in which the movements of the clothed figure matches the armature stick figure's action.)

This matching game is fun and it provides your student with exercise in careful observation, actual matching line for line, abstract matching (seeing the lines of movement through the draping). This activity also provides your student with a beginning lesson in how an artist achieves the action movements in his figures.

### **Math: The Number Thirteen**

Thirteen is an interesting number to discuss. To some people it is a superstitious bad omen (with references appearing many times in literature and media) while to others it is the joy of getting an extra doughnut or bagel at no charge, as in a "baker's dozen."

There were thirteen daughters in *The Duchess Bakes a Cake*. You could ask your older math student to double the number, triple it, quadruple it, etc. This will not only give practice in multiplying but also with terminology like doubling, tripling, etc.

### **Math: Measuring - Liquid and Dry Ingredients**

Ask your student the origin of the problem created by the Duchess as she baked her lovely cake: What happened to the cake and why? (The cake rose higher and higher because the Duchess, completely unfamiliar with cooking, did not measure the ingredients; especially the leaven.\* See next page.) Talk about cooking and the necessity of following a recipe carefully. While experimenting with new tastes and foods is fun, to get dependable, repeatable results time after time, careful measuring is important until you are completely familiar with the process. [Grandma (in *Cranberry Thanksgiving*, a lesson title featured in *FIAR* Vol. 1) is careful when she makes her famous cranberry bread!]

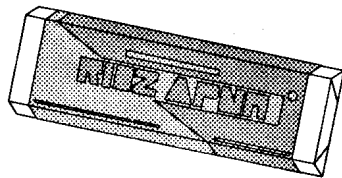
If there is interest, show your student the correct steps to measure dry ingredients with measuring spoons and measuring cups, and also how to measure liquid ingredients with spoons and liquid cup measures. Let your young student see how many tablespoons

full of water will make a 1/4 cup, etc. To end your lesson, have fun together and make a lovely, light, luscious, delectable cake the *right* way! (An angel food cake is quite light.)

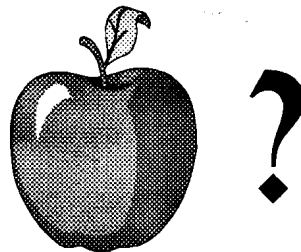
[\*Lessons on leaven and yeast have been included in *FIAR* Vol. 1, *Cranberry Thanksgiving*, Harry and Wende Devlin, p. 70. and in Vol. 2, *Mrs. Katz and Tush*, Patricia Pollaco, p. 55. If you have not covered this material before and wish to introduce this subject to your student, here is brief information: baking powder, baking soda or yeast are all used for leavening (rising action) in different recipes. Baking soda and baking powder work on the basis of chemical reactions. They are alkaline in nature. When some acidic ingredient such as buttermilk, lemon juice, vinegar, etc. is added to the recipe the chemical reaction that results releases tiny gas bubbles that cause the rising action. Yeast, however, is a tiny one-celled plant that actually grows, releasing oxygen bubbles which cause the baked goods to rise.]

### Science: Nutrition - Calories

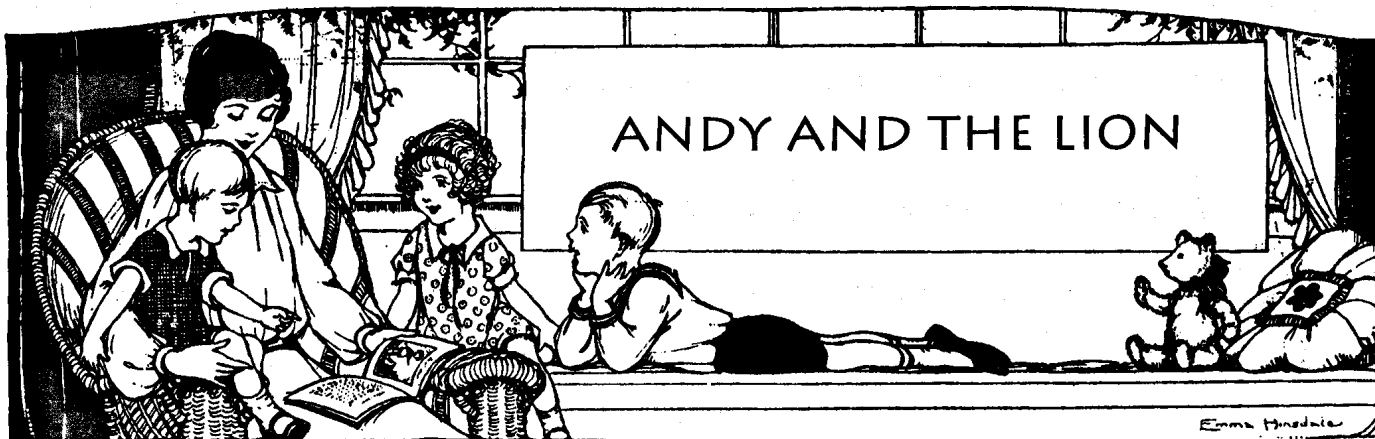
When everyone eats the delicious cake, they consume so much to rescue the Duchess that they all become overweight. You may want to explore the calorie content of various foods with the aid of a simple calorie-counting book from the library. This is also an excellent time to help your child discover the healthy difference between an apple for a snack and a candy bar. Even though they may both have similar number of calories, the natural vitamins and fiber of an apple make it a much better choice than the saturated fats and sugars of a candy bar. Be sure to look up the number of calories in various kinds of cake in your calorie book. Then, just for fun, let your older student estimate how many calories might be in the Duchess' cake!!



or



**Story Disk:** Place the story disk for *The Duchess Bakes a Cake* on any European country that has castles such as Switzerland, Germany, England, Scotland, France, Ireland, etc. There is no actual location given in the story, so have fun!



Title: *Andy And The Lion*

Author: James Daugherty

Illustrator: James Daugherty

Copyright: 1938

Category: Classic

Summary: There is no doubt this story is fiction. It is packed with all the warmth of a country boy—full of life, and of course, a lion!

Award: Caldecott Silver "Honor" Award

## Social Studies: Geography - Setting

The story is set in Andersonville. (Look at the story's illustration on the first page.) Notice Andy's bare feet and overalls. Notice how Andy is washing up in a bowl. Examine the picket fences and variety of "critters" which all speak of small-town country life some years ago. This small town probably exists before television, Nintendo and movies. Having a circus come to town is extremely exciting and most of the townspeople enjoy watching the entertainment. The state where Andersonville exists is never mentioned, so the story disk can be placed in any state you wish, or in the special space for fictitious settings.

Be sure to notice the two lions on the copyright page and the inscription to them. This is another sight that your student could actually see someday at the entrance to the New York Public Library. (Look at the drawing of these New York Public Library lions in the "Art: Sculpture" lesson of this section. p. 71.)

## Social Studies and Art: History of the Circus and Circus Posters

Remember the circus and performance posters of *Another Celebrated Dancing Bear*, *FIAR Vol. 1*, *Mirette on the High Wire*, *Babar*, *To Duet or Not to Duet*, *FIAR Vol. 2*, and *Andy and the Circus*, *FIAR Vol. 3*, Summer Series? These posters may use color, action or exhilarating words to excite the reader and create a desire in him to buy tickets.

In *Andy and the Lion*, the illustration for Part 3 shows a man using glue and a big brush to put up a poster on a wall. (Many billboard signs are still applied in the same way.) The poster says, "Greatest...coming soon," and has some sort of date on it. Your older student may like to research old circus posters. The history of the circus in the United States is an interesting topic. Of course, many circus acts are brought over from European

and Asian countries. This makes the study of the circus quite an adventure in geography and culture, too. Your student can also learn how a circus is run and which circuses have been the most famous throughout history. Other aspects of the circus to investigate are the circus train and the opening day circus parade.

## **Social Studies: Relationship - Inspiration**

Ask your student if he remembers who told Andy the tall tales about lions. (Tall tales are stories that become so exaggerated that they are no longer true. It was Andy's grandfather that told him the stories.) What was the result of these wild stories? (Andy dreamed about hunting lions in Africa.) Does your student know any family members that can tell a great story? Is there anyone whom he finds inspirational when it comes to stories that excite or entertain? Does your student tell imaginative stories himself?

## **Language Arts: Aesop's Fable - Kindness**

After you have read the story to your student several times, find and read the fable of Aesop called *The Lion and the Mouse*. In this story the lion spares the mouse's life and the mouse returns the kindness. Discuss the ways this story and the story *Andy and the Lion* are similar and different. Each story demonstrates that kindness is a good investment.

Ask your student if he has ever had a similar situation (probably not with lions!) and share any memories you might have of a kindness repaid.

## **Language Arts: Openings and Closings**

A story's opening sentence needs to be well-written to immediately catch the reader's interest. Get a pile of books: picture books and classics like *Treasure Island*, *Swiss Family Robinson*, *Little Women*, etc. Read just the first one or two sentences. Ask your student if he thinks the sentence sounds interesting. He will probably like some and not be too excited about others. However, he will enjoy the fact that you ask his opinion and let him decide what he likes.

Then, read the first sentence of *Andy and the Lion* again. Ask your student if it draws him in (does he want to know what happens next?) because it is well-written and interesting. Remind him that good openers are an important part of writing and add "Good Opening" to the list of *Choices Writers Can Make*.

A good writer also wraps up the tale. He writes an ending that ties back into the beginning and finishes or closes the story. Ask your student if he thinks James Daugherty did this in *Andy and the Lion*. (In the beginning, *Andy and the Lion* shows Andy on his way to the library, while the last illustration shows Andy returning his lion book to the library as the little sign now reads: The End.) Remind your student that stories (and later essay-type articles and news articles) need good opening sentences and a closing that tie back in to the beginning and complete the work. Add "Good Closure" to list of *Choices a Writer Can Make*.

## Language Arts: Layout of Text

The sentences of this story aren't complete on each page. In order to finish the sentence, the reader has to turn the page and continue to read. What is going to happen next remains a mystery until you turn the page. This type of text layout is effective in pulling the reader into the story. Your older student may want to write a story with pages that turn like a book, and have the text laid out in this manner.

## Language Arts: Vocabulary

|                    |                                                |
|--------------------|------------------------------------------------|
| <b>cautiously</b>  | very slowly and carefully                      |
| <b>queer</b>       | unusual or strange                             |
| <b>investigate</b> | look carefully for clues and make observations |
| <b>famous</b>      | well known                                     |

## Language Arts and Art: Personification

Both the words of the text and the illustration personify the sun on the thirteenth page of the story. The text reads: "*The sun was looking in at the window...*," and the picture of the sun has a face and personality. Personification is fun to use in both writing and illustrating. Your student could try some of each. Make sure "Personification" is on the list of *Choices Writers Can Make* and *Choices Artists Can Make*.

## Art: Foreshadowing in Illustration

Foreshadowing gives the reader a clue to future events of the story and can come from either the text or the illustration. In *Andy and the Lion*, an observant reader might catch the newspaper headline on p. 7. If he notices this piece of foreshadowing, he will know that the tail Andy sees sticking out from behind a rock is probably the escaped lion. If the reader misses the clue, then he is surprised when the lion appears. Foreshadowing is an advanced topic. The reason for mentioning it here is the emphasis on the fun of observation, not imitation. However, if your student hears this technique mentioned from time to time and happens to include the concept in one of his stories, it will be exciting!

## Art: Action in Figures

From the front cover of the book to the back cover, every illustration is full of action—dramatic, moving action. Andy's exceptional bursting-out love-of-life, the incredible enjoyment of everything around him, and his love of adventure come spilling out in every illustration. Look with your student for pictures with exceptional dramatic movement. (Andy waving good-bye to his mother before school—he could get an Oscar for that performance!! Remember too, the heart-wrenching series of illustrations when Andy is removing the thorn from the Lion's paw!) How much force does it look like it takes to remove the thorn? How does the artist show it takes a lot? (Notice the lines that look like a sprung

spring. How many times do Andy and the lion tumble end over end?) Whether animal or human, Daugherty's illustrated action is superb.

Look with your student, specifically at the arms, fingers, toes and the facial expressions of the story characters. Ask your older student if he would like to try drawing a hand or foot with "movement."

### **Art: Two-Color Printing**

Ask your student what colors Daugherty used to illustrate *Andy and the Lion*. (Yellowish tan and black.) Virginia Kahl, in *The Duchess Bakes A Cake*, uses three color printing: red, green and black. Daugherty has chosen a two-color printing. The red, green and black ink worked well for Kahl's book. So, too, the black and predominantly yellow-tan are both dramatic and full of warmth for this story. The black is dramatic portraying Andy's vitality and the Lion's strength, while the yellow-tan symbolizes the warmth of feeling between Andy and his world and his Lion.

Let your student try a two-color illustration to a favorite story.

### **Art: Hide and Seek - Hidden Animals**

Have your young student try finding all the "critters" in the double page illustration of Part 2. (There are at least twelve.)

For your older student: When Andy first spots the lion, all he sees is the tail and he can't tell what it is. The rest of the animal is hidden from Andy's sight behind a rock. Let your student try drawing something that is mostly hidden. It could be any kind of animal behind a door, tree, rock, etc. You might possibly see only part of the face, the tail or even just the middle portion of the animal!

### **Art: Surface Lines**

Surface lines are a function of perspective in that they cause a flat surface to appear rounded and three dimensional. The illustrator, James Daugherty, uses a multitude of surface lines and you can point out this effect on nearly any page. If your student has interest, let him begin to see the results of using surface lines to make a circle look like a ball or make a rolling pin look round by drawing the curving lines on simple line objects.

### **Art: Line of Design**

Notice the children on the Part 3 page in a giant "S" line of design following the circus news as if the were following the Pied Piper? The "S" shape is backwards but it is the "S" line of design. There are other "S" lines of design in the illustrations. Ask your student to hunt for them. (Illustration with the text: *The grateful lion licked Andy's face to show how pleased he was.* Look at the tip of the lion's tail, around the lion's body, through Andy and around the book-string to the books. Also, trace the S-curve on the next page: *But it*



was time to part. In addition, notice the illustration with the text: *Andy stood in front of the Lion and shouted to the angry people.* Each of these illustrations follow the "S" shaped line.)

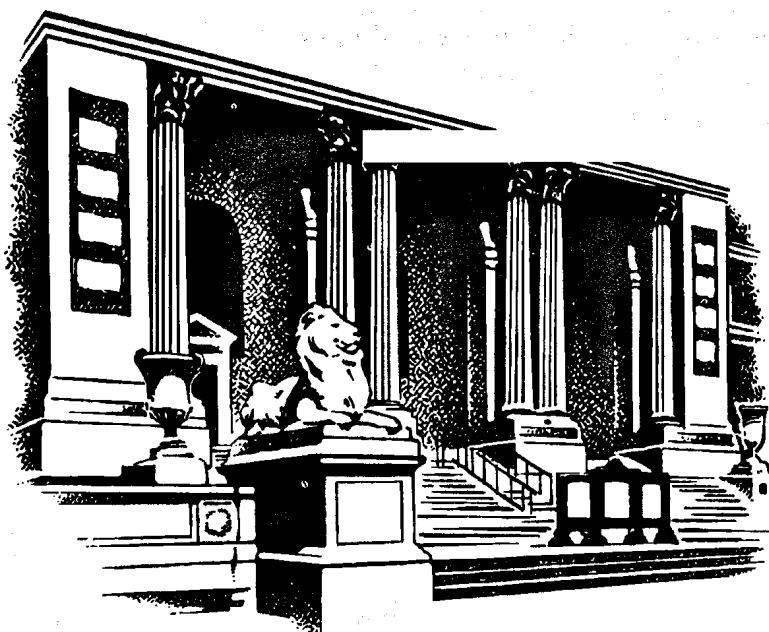
Draw a long "S" shape *lightly* on paper. Let your student draw or cut magazine figures that he can glue on the line of design. Learning to have a framework (design line) for compositions is an advanced skill but it can be introduced in this way just for fun. (The pencil line can be carefully erased when the work is complete, if necessary.) File the pictures in his notebook for his own review later.

### **Art: Cover - Diagonal Line of Design**

Look at the cover of *Andy and the Lion*. You see three figures, in a diagonal line with the largest at the top and the smallest at the bottom. This is reminiscent of the cover of *Storm In the Night*, FIAR Vol. 1. If you happen to own *Storm In the Night*, discuss the similarities and differences of the cover illustration with your student. Let him try to fashion a similar line of design using three items on a diagonal line. Have him use magazine cut-out figures or draw the items. Remember that overlapping is fine and works especially well when gluing three items together. Keep these pictures in his notebook.

### **Art: Sculpture - Appreciation**

Turn to the copyright page of the story and study the picture of the statues of the library lions. By comparing them to a more realistic drawing of the New York Public Library, you see first that there really are statues of lions at that location! Second, you can tell James Daugherty drew his Lady Astor and Lord Lenox with a lot of "added" personality.



Encourage your student to look for statues and sculptures in his neighborhood and city or town. Are there any lion statues? If not, what kinds of figures are there? Through good books, your student will be exposed to many different forms of painting, drawing, collages, etc., but sculpture is another fascinating form of art that can be loved and appreciated from a very young age if it is brought to your student's attention.

## **Math: Counting**

There are many varieties of items your student can count such as animals (critters) or pickets on a fence, etc. Counting the pictures of "books" in all the illustrations is fun as well as counting different occupations. Some occupations might include lawn keeper, librarian, policeman, butcher, mayor, band leader and the variety of circus performers and workers.

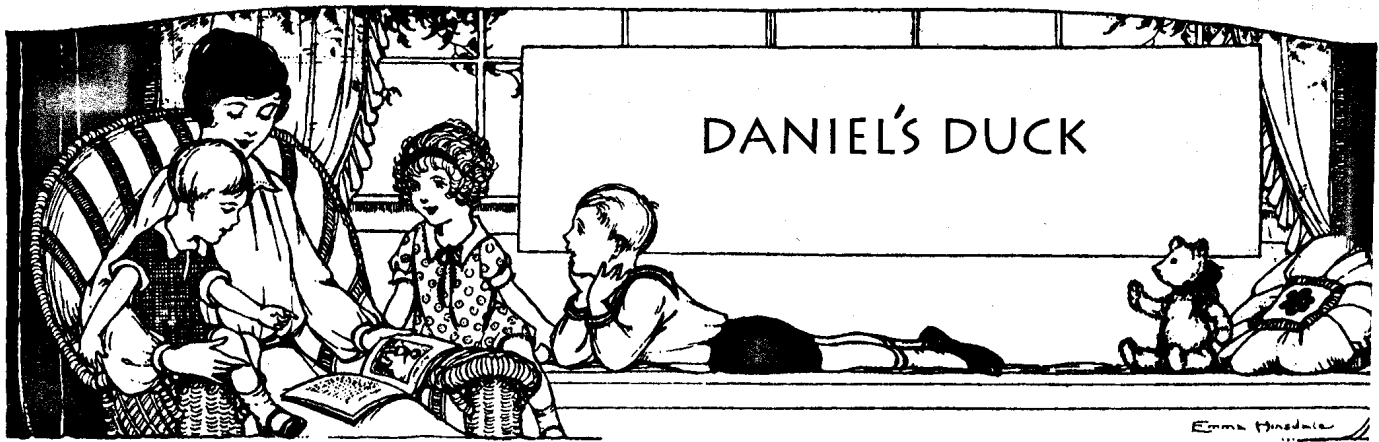
## **Science: Lions and Natural History**

The illustrations show Andy getting the book about lions from the **Natural History** section of the library. Natural History is the general subject of nature and its history. There are museums of natural history and books on natural history. There are naturalists, who study natural history. If your student loves the world of nature around him, then he, too, is a naturalist. Help your student locate the Natural History section in your local library the next time you go there and look at the wide variety of subjects included in this general section.

## **Science: Dreams**

After reading about Andy's dream of lion hunting bring up a discussion about dreams. Talk with your student about the fact that most people have dreams and that some are funny and some scary, etc. Remember the young Babar's dream in *FIAR* Vol. 2, *To Duet or Not to Duet?* It seems to be caused by a guilty conscience. But Andy's dream looks as if it is encouraged by his reading and the exciting tall tales his grandpa tells him.

You could bring up the idea that we also use the word "dream" to speak of hopes as in "hopes and dreams to do something". One might say, "I have a dream to build my own tree house," or "My dream is to learn to ride a bicycle," etc.



**Title:** *Daniel's Duck*  
**Author:** Clyde Robert Bulla  
**Illustrator:** Joan Sandin  
**Copyright:** 1979  
**Summary:** A true artist wants to create. He thinks his project over carefully, and often has deep feelings about it!

Daniel's Duck is a wonderful story about being a true artist that is valuable for *all* ages, told in a simple warm style.

## **Social Studies: Geography - State of Tennessee**

**(Teacher's Note:** Use just the bits and pieces of the following information that your student will enjoy. The setting for *Daniel's Duck* is a log cabin on a mountain in the state of Tennessee. Tennessee is in the eastern half of the United States. It has eight states that border it and the Appalachian Mountain chain running through the eastern half of the state. So the setting for *Daniel's Duck* is probably in eastern Tennessee. The rest of the land slopes gradually downward as it moves toward the Mississippi River on Tennessee's western border. Tennessee is known in American History for being the birth-place of Davy Crockett (1786-1836), the site of the Civil War Battle of Shilo in 1862 and the home of three U.S. Presidents: Andrew Jackson, James K. Polk and Andrew Johnson.)

Place the Story Disk on Tennessee.

## **Social Studies: Mountain Cabin and Small Town Culture**

Leaf with your student through pp.5-29 and make a list of all the aspects of country "cabin life" that you see: log cabin with white chinking, rocking chairs on the porch, split-rail fences, mules to ride, washing kettle outside, pigs, chickens, cats and dogs, bare feet and overalls, spinning wheel, woven bottom chairs, dulcimer, cast iron pans to use on the wood-burning cookstove, crocks, oil lamp, fiddle, quilting frame that lets down from the ceiling, large washtubs to bathe in, and a wagon to get to town, etc.

In order to teach early classifying skills, you could also split your list something like the following, giving your student four different areas in which to hunt for and place

items. For your non-reader, just have him look and tell you what to write down, then read the different lists to him so he can decide where each item fits. Then, encourage him for the number of different items he finds.

| <b>Home &amp; Outdoors</b> | <b>Furniture and Furnishings</b>      | <b>Music &amp; Art</b> | <b>Livestock</b> |
|----------------------------|---------------------------------------|------------------------|------------------|
| Log Cabin                  | Rocker                                | Fiddle                 | Pigs             |
| Stone fireplace            | Woven chair                           | Dulcimer               |                  |
|                            | Bellows                               | Carving                | Chickens         |
| Porch                      | Plank table                           | Moccasins              | Mules            |
| Split-rail fence           | Oil lamp                              | Quilt                  | Horses           |
| Iron wash kettle           | Quilting frame                        | Dolls                  | Cats and dogs    |
|                            | Cook stove                            |                        |                  |
| Wagon                      | Broom                                 |                        |                  |
|                            | Spinning wheel                        |                        |                  |
|                            | Crocks                                |                        |                  |
|                            | Cradle                                |                        |                  |
|                            | Wash tub                              |                        |                  |
|                            | (many more items on walls, and floor) |                        |                  |

The clothes and methods of transportation seen in the illustrations place the story somewhere around the 1890's. Did your student see any automobiles or machines in the illustrations? This, too, helps fix the date. Look at the house on p. 51 of the story. Are there old farm houses that look something like this where your student lives? Can you find out when they were built?

## **Social Studies: Climate - Long Winters**

In the mountains of Tennessee, Daniel's family spends a long, somewhat isolated winter. It is during this time they make the items to take to the fair in the spring. Discuss with your student how he thinks it would be to live in a cabin for a whole winter and not see anyone but his own family. There is special book called *Snowed In* by Barbara M. Lucas (Bradbury Press ISBN 0-02-761465-4) that tells of a long winter in Wyoming in the year 1915. The father gets books and paper so his family can have school at home while they are snowbound. Your student might enjoy hearing this story about a time when home schooling was a necessity and not a choice!

## **Social Studies: The County Fair**

The county fair was a special event each year. People dressed up, rode into town and gathered to visit and talk to friends and relatives. They came to trade goods and stock up on items which had run out during the winter. They came to see all the wonders that were displayed, and to bring the best of what they had produced, hoping to win a ribbon in the contests. (Remember in *FIAR* Vol. 2, *Down Down the Mountain*, by Ellis Credle, when the children's fat, juicy turnip wins the contest at the county fair? Remember how hard they work to grow the turnips?) In this story, Daniel's family works hard to make beautiful things to take to the fair. Ask your student if he can recite what each family member

makes. (Father makes moccasins. Mother sews a quilt. Jeff carves a box with little moons on the lid. Daniel fashions a duck looking back.) Also, look at the pictures and text on pp.38- 39, name the things on display at this fair. (Pictures, quilts, rugs, baskets, dolls, coonskin caps, wood carvings, etc.)

Some small towns have fairs. Sometimes there are county fairs and many states have their own state fairs. If you can take your student to a good fair he will see produce—the best that has been grown, livestock such as horses, cows, goats, rabbits, pigs, etc. that are prize winners, and sections with hand made items, art work and quilts, baskets, etc., as well as preserved food, like pickles and jams, etc. Often there is an amusement ride section, too.

There is a great deal to observe and learn at a fair, along with a lot of fun! See newborn bunnies, chicks and piglets, and ride the Ferris wheel while eating some cotton candy! If your student is interested, he may want to research acceptable items and make something for the fair. (The 4-H organization could be helpful in his research.)

(For your older student the story *Charlotte's Web*, by E. B. White, tells of a fair with much humor and poignancy. It might also be an excellent read-aloud book for your family.)

## Social Studies: Emotions

When Daniel believes everyone is making fun of his duck, he grabs the duck and runs. Daniel, who has been a confident artist, proud of his work, suddenly feels the duck is no longer good. Was the duck carving no longer good? (It hadn't changed. Daniel's feelings about it had changed.)

Can your student name the emotions that flood over Daniel? (He wants to escape and hide because of his **embarrassment** and **hurt**. (Look at the expression on Daniel's face p. 47.) Then he becomes **angry**. Last, he tries to **destroy** the carving by throwing it into the river. Who helps Daniel deal with his embarrassed, angry and destructive feelings? (Mr. Pettigrew) Does your student think that Daniel's father or friend would have been able to help as much? Why? (Maybe not. Mr. Pettigrew could help because he knew! He was an artist—an expert. He could see that the carving was good, even if it was done by a young artist and Daniel believed him.)

Ask your student how he would feel if someone laughed at his work, whether art work, school work, how he cleaned his room, played ball, etc. Talk a bit about the fact that everyone experiences ridicule from time to time. The way one handles it is important. To keep focused on the truth (one's own worth) in the midst of teasing is an important skill of maturity.

If possible, share an embarrassing or hurtful moment of your own with your student. Perhaps something that happened when you were in school. Help him see that while it seemed so important then, one does get over the hurt and learn to take ridicule less seriously.

## Language Arts: Comprehension

Ask your student why Daniel did not recognize Henry Pettigrew when he first grabbed stopped him at the river and talked with him. (Because p. 9 says that even though Daniel had seen Mr. Pettigrew's work, he had never seen the man himself. Daniel lived on the mountain and Mr. Pettigrew lived in the valley.) Again, it is fun for the observer to see the clothes and mustache behind the hat on p. 9 and be first to recognize him again on p. 50. For your young student show him the picture on p. 57 where Daniel finds out who the man is and then flip to p. 9 and let him note the same details—it is Mr. Pettigrew!

Can your student explain what Jeff meant when he said, "*It takes more than a good knife and some wood [to carve something].*" (He meant that one has to either learn how or know how; just the materials don't make an artist. Does your student think this is true? (Many people could be handed wood and knives and not know how to carve at all.)

## Language Arts: Quotation Marks

After you have read the story through, turn with your student to p. 26 and let him notice the many lines that have quotation marks. Explain that quotation marks are set on each side of a quotation and help the reader know when a character is speaking. Your non-reader can just notice what the marks look like and may bring the subject up when he sees them again, even in other books or magazines, etc. Your young reader will begin to appreciate recognizing these marks and it might even help to have him copy out a short sentence or two from the story to better understand how the marks work and the comma that is necessary inside the closing quote before the speakers name.

## Art: Artists

The charm of *Daniel's Duck* lies in the beginning desire to *be* an artist and the growth of Daniel *as* an artist:

Daniel thinks he's ready to try carving an animal out of wood. He overcomes his brother's discouraging remarks and declares with quiet confidence that he knows how. His father shows wisdom by not entering the argument. Rather, Daniel's father gives him a chance to find out if he can make a wood carving by himself.

The next clue to Daniel's young talent is the way he waits and thinks about what he is going to carve. A block of wood is not like a slate. You can't carve for a time and then decide you don't like it and erase. Daniel knows that for carving he has to have a specific idea to work on before he begins. He patiently waits for that idea to take shape in his mind before he puts the knife to the wood.

Artists often try to show common objects from different angles and points of view. Daniel chooses to carve his duck looking back. That is a more difficult task because it is not the common way to see it. Daniel takes a chance at something different. He can see what it will look like in his imagination. A good artist will often take chances.

Again, Daniel resists becoming discouraged with his brother's comments about how the duck is progressing. The young artist knows what he is doing. His father again backs him up, saying, "Let him do it his way."

The most difficult hurdle, however, proves to be the reaction of the people at the fair. As Daniel sees the people laughing at his work, he loses confidence, grabs the duck and runs. Confidence is restored to the young artist when the veteran artist, Henry Pettigrew, assures him that his work is good. Mr. Pettigrew even asks if he can buy the duck, and Daniel, trusting in the older man's appreciation for the carving, gives the duck away! (Artists often admire other artists' works and enjoy owning them.)

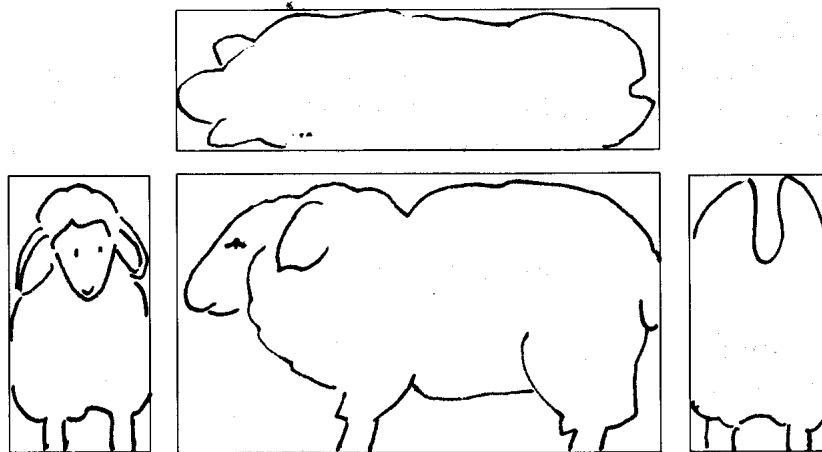
Ask your student if he has had any experiences like Daniel. If he is interested, have him write or dictate a story in which someone makes fun of or seems to make fun of him. Let him show how he did react or how he thinks he would react.

## Art: Carving

Have your young student look back at the pictures of toys in pp.42, 43 and 48. If he could have one of them, which would he choose and why would he like that particular toy?

Carving figures is a difficult task. It has been said the way one carves a deer, for instance, is to cut away everything that isn't a deer! That is much easier said than done. (Look at the carving of the toy on p.42. The rectangular box with the balls inside is made by carefully carving away the area around the balls and keeping enough of the sides so that the balls won't fall out.)

Carving or sculpting is difficult because it moves beyond the two dimensions of drawing or painting (the paper has height and width) to the three-dimensional realm of height, width and depth. If your student is inspired by the story of *Daniel's Duck* and wants to try some carving, large bars of Ivory® soap are usually soft enough for a beginner to try a project. Large shapes like a fish or whale, a banana, a huddled duck or curled up bunny are easier than intricate objects. Try drawing a "top view," "side view" and both "end views" onto the bar of soap before you begin carving.



If you don't feel comfortable with your student trying the soap carving, decide on a subject together. Show him how you draw the picture of the subject on a cardboard box. Now draw the same pictures on the bar of soap and carve the subject yourself while he

watches. You can even ask him, now and then, where he thinks the piece should be cut next. Let your student participate as much as possible, even if he isn't doing the actual carving. He will be amazed as an object "appears" from the bar of soap!

## **Math: Measuring**

When you read about the art and craft projects in *Daniel's Duck*, take the opportunity to discuss different measurements. For instance, find a block of wood like Daniel uses for his duck and measure the length, width and depth in inches, etc. The quilting that Daniel's mother does takes yardage of cloth (as well as small scraps) which can be measured in yards, feet and inches, etc.

## **Science: Winter - Long Nights**

After reading the story through, turn to p. 15. It says, "*It was winter. The nights were long.*" Ask your student if he is aware of differing lengths of day and night from season to season. You can discuss the fact that days (hours of daylight) become longer and nights shorter from December 21 until June 21 each year. Then from June 21 until December 21 the days (hours of daylight) become shorter and nights longer. For your older student, you can explain that we call those dates (June 21 and Dec. 21) the summer and winter solstice (SOUL-stis) when the hours of daylight and darkness are exactly equal.

You may also want to explain that on March 21 and September 21 the hours of daylight and darkness are exactly equal. We call these days the equinox. (equa-KNOCKS) March 21 is called the vernal equinox (vernal meaning spring) and September 21 is the autumnal equinox (autumnal meaning fall). If your oldest student is interested, he can do a great deal of self-directed study and research. Using encyclopedias, he can learn more about the earth's rotation around the sun and how it affects the length of daylight and darkness, the seasons, daylight savings time, etc.

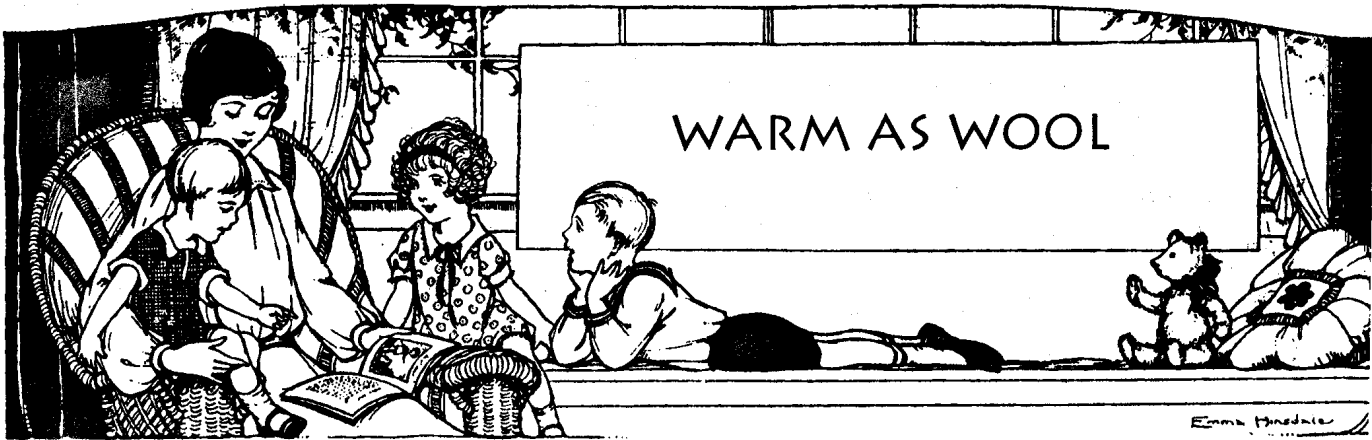
## **Science: Seasons - Spring**

Long lists of sights, sounds, smells and tastes could be made about spring, as well as spring activities. Or, have your student make a collage-type picture about his feelings regarding spring. He could use some paint or markers, and then paste pictures of spring flowers, spring activities, etc., from old magazines. Even torn paper figures of kites, baby bunnies, baseball pictures, or whatever spring means to him, can be used.

In this story, p. 31 shows a spring activity. Ask your student if he knows what it is—spring plowing. For your reading student, have him try an original spring acronym. For instance:

S un feeling warmer  
P retty flowers  
R ain showers  
I nstant growth  
N ests with eggs  
G reening up everywhere





Title: *Warm As Wool*

Author: Scott Russell Sanders

Illustrator: Helen Cogancherry

Copyright: 1992

Summary: A woman of vision and financial wisdom faces a need, which results in a herd of sheep and warm children.

**(Teacher's Note:** Prologue—The prologue to this story is like a small story in itself. The description of the journey, and of each individual child is worth taking time to savor. As a different suggestion, try reading the prologue to your student on two days preceding the week's lessons. Perhaps you could read it on Saturday and Sunday, stating that it is a preview of the next week's story you are going to do together. **This pre-reading of the prologue** serves as a whetting of your student's interest. It also gives both of you time to enjoy the description of the writing. When you finally begin the story, the characters will already be familiar and the story will not be so long.)

## Social Studies: Covered Wagons

The picture above the prologue shows the Ward family in a wooden wagon with canvas stretched over hoops and attached to the sides. This might be considered the 1800's version of the "U-Haul® Rental Truck" in which many people move today. These wagons carried kegs of flour, and sometimes salted meats, dried beans and as many personal belongings, clothes, blankets, tools and pieces of furniture as could be carried. Your student may be able to imagine the wagons could not carry a great deal and many special possessions had to be left behind.

The wagons were pulled by horses or oxen and the family would often walk alongside. (Walking was easier on the body than the bumpy ride mile after mile!) These wagons could cover about twelve to fifteen miles in a day.

According to the prologue, the Wards left Connecticut in September. They must have traveled through October and November to reach Ohio and then lived all of December in a lean-to while they built their log cabin. In any case, almost two months on the road, in a rickety wagon, in a tippy boat, and squishing through mud, would be a long time. What is the longest trip your student can ever remember? Did he get tired of the

travel? Has he ever moved across country? Share with him any experiences you might have had.

Your older student might like to build a replica covered wagon from cardboard or wood, and research the construction details. He may also want to learn more about what was carried inside. An easy way to construct a simple wagon is to use a round oatmeal box, cut in half lengthwise as the arched wagon canvas. Then insert it into a smaller, rectangular box, or build a "wagon" from cardboard or construction paper. Your student can paint the wagon appropriate colors, etc. A good resource book is called *The Pioneers* by Marie and Douglas Gorsline. It is a Random House paperback. You might even be able to find it at grocery or drug stores that have a children's book section. (ISBN 0-394-83905-6)

Place the story disk on Ohio, or on Connecticut with a string marker to Ohio.

## **Social Studies: Relationships - Suffering**

According to Scott Russell Sanders in a note after the story's end, "suffering is part of the truth about the American frontier. The settlers suffered, the native people suffered, the woods and soils and wild beasts suffered...Children [he believes] can understand this if we are honest with them." He goes on to say, "I hope that children will shiver when they hear this story...I hope they will rub their faces against wool sweaters, hug some patient grown-up about the knees, look for tiny lost things in the grass...and as they listen, I hope these children will climb into the arms of someone who loves them, and grow warm."

Mr. Sanders captures an important point about suffering: it happens. Each life has some suffering and children can learn to accept the reality of this facet of life, if told in an honest, yet loving, way. They can begin to identify with these story characters and feel the reality of being cold, being disappointed and being discouraged, if they are told by someone they trust and from whom they can receive a reassuring hug.

Watching story characters suffer hardships and yet make it through serves as a model for the difficulties in our own lives, and the confidence that we too can make it. And identifying with these characters also cultivates compassion for others who suffer. Ask your student how he might feel if he woke up to frost on his floor. Has he ever experienced a time out doors or during a power failure that was unusually cold? Do you have any stories to share with him?

## **Social Studies: Geography and History**

With your student, make a map for his notebook that traces the trip Betsy and Josiah Ward's family made in 1803 from Connecticut to Ohio. Be sure to include wagoning through New York State, crossing Lake Erie and landing near Cleveland with as many illustrations as you like. You could work on this project for a short time each day, during the week.

**[Teacher's Information: Lake Erie** is one of the great lakes that borders the northern part of the United States. The other **great lakes** include **Superior, Michigan, Huron, and Ontario**. At the time of this story, there was no Erie Canal. Yet just twenty

two years later in 1825 the canal was completed. Planned and promoted by De Witt Clinton, the Erie Canal connects by a series of locks, the city of Albany and Troy on the Hudson River to the city of Buffalo (on Lake Erie). This canal joins the great lakes with the Hudson River and ultimately the Atlantic Ocean. The completion of the Erie Canal promoted the development of New York City as a trade and financial center. Again, this is just additional information for the teacher in case you or your student want to pursue the topic of canals. The Erie Canal was not in existence during the time setting of this story.]

## **Social Studies: Character - Prudence, Vision and Perseverance**

In the character of Betsy Ward (based on a real person), you see a woman that is **prudent**. Talk with your student about what prudent means. (carefully managing resources—thrifty, wise) Discuss the fact that Betsy Ward thinks about needing sheep and saves money to buy them. This occurs before they begin their westward journey. She is a prudent woman. When they arrive in Ohio there are no sheep. Rather than spend the money, she continues to save it, never wavering from her intent to “have” sheep.

She also was a woman of **vision**. Betsy can look at a herd of dirty, burr-filled sheep and “see” beyond the problems to the clothes that will come from them. This ability to see the future benefits keeps her from being discouraged about the condition of the sheep. (You might get a discussion going by talking about someone buying an antique car or truck because he “sees it” all shiny and restored in his mind, long before the job is complete. People also buy old houses because they can imagine what they’d look like fixed up. Your student might have found an old piece of junk that someone threw away, for which he could immediately “see” an important use and value. Explain to your student that this is having “vision” for the project, just like Betsy Ward.)

Ask your student what it is that keeps Betsy Ward intent on raising sheep? (Her children are cold.) Even though the death of several sheep brings discouragement, Betsy Ward does not give up. **Perseverance**, the drive to keep going even in the face of discouragement, is a wonderful character quality. Most famous inventions were successfully developed only after many failures by men and women with perseverance. Remember Papa Berlioz in *The Glorious Flight?* (FIAR Vol.1) Many goals that have worth (like the clothes for the cold children) are achieved through steady perseverance.

[**Teacher’s Note:** You may or may not want to comment on the fact that Betsy Ward is quick to judge Mr. Culver for letting his sheep die. He may have been extra careless with his animals, but Betsy finds out that raising sheep in the wild is not an easy task. She has to learn many times from her mistakes. Do you think, perhaps, she feels differently about Mr. Culver by the end of the story?]

## **Social Studies: Log Cabin Life**

(**Teacher’s Note:** Remember that the idea for log cabins came from the Swedish, German, Swiss and Scandinavian immigrants and spread throughout the westward expansion because trees were so plentiful? FIAR Vol. 2, p.87.)

Leaf through the illustrations. Notice, with your student, all the aspects of cabin life that you can find. Observe the shape of the log cabin, the long sloping roof and the few, small windows. The windows usually had no glass and were often covered in an oiled paper which let in a little light. Other times, they were covered with skins or cloth. Look at the white chinking between the logs and the dirt floor. In the first picture after the log cabin, let your student point out items: stool, bench, butter churn, table, sewing box, etc. Continue with the next page adding, spinning wheel, split-log benches, pitcher, pails, a basket...and throughout the story with: brooms, axes, barrels, carding combs, wash tubs, a wheel barrow, a loom, etc.

The picture on the cover of the book shows Betsy Ward and her sheep in front of a split-rail fence. This type of fence was often used in the times of the pioneers. Your student may see fences like this on shows or movies about pioneer life. He may also see such fences at parks or in some yards and he will be able to see how they are constructed.

Together, the front and back cover of this story make one complete illustration. Unfold the book so that your student can see the lovely picture. In this picture, one of Ward's sons is carrying two pails of water. (Can your student remember his name? Joshua—it is found in the prologue) What is the device that makes this job easier? (A yoke, which distributes the weight of the pails of water across his shoulders, instead of having to use just his arms. There are other types of yokes, like those used on the oxen, which you might mention.)

## **Language Arts: Descriptive Language**

Scott Russell Sanders has written a book that he hopes will not only teach children about history, but also let them “*see, hear, feel, taste and touch,*” the life of long ago. He writes, “*Every child I know loves the sound and weight and taste of words. So I give them rackets and squished, ragamuffin and pantaloons.*”

He's given them a lot more. Sanders' writing is full of words to make the scenes come alive for your student. When you read words like “squished through the mud,” let your voice dwell on the words, drawing them out slightly and helping your student “feel” the action. This is a good story to exercise your dramatic reading ability and help the story come alive for your student.

## **Language Arts: Book-Jackets, Prologue and Author's Note**

Show your older student that he can usually find additional information about the author and illustrator as well as a synopsis of the story on the book's jacket. But, in this story, there is also an interesting prologue (which covers a span of time and includes many background details in a short space before the actual story begins), and a lengthy note from the author, explaining in his own words what he hoped to accomplish with this book.

Just helping your student become aware of these different places (prologues, author's notes, book jackets) to find information increases his ability to research his own interest topics. It will encourage him with the knowledge of where to look for answers to his own questions.

## Language Arts: Remembering What You've Read

Ask your student if he can remember where Betsy Ward gets the money for her sheep. Where does she get a spinning wheel and loom to make the clothes? (She saves the money before her journey to Ohio, and she brings the loom and spinning wheel from her old home in Connecticut.)

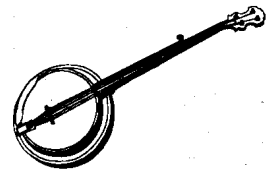
Just learning to pronounce the words by sounding them out isn't the final goal of reading. Comprehension and memory are important parts of reading. Look for opportunities to "review" what you and your student have been reading. This simple process reinforces the fact that comprehension and retention are a vital part of the reading process.

### Language Arts: Poetic Prose - Simile

The author has used a type of figurative language called a simile (SIM uh lee) in *Warm as Wool*. In the prologue, he describes how the waves were bucking under them "like wild horses," and how William was "quick as a fox." Discuss with your student how comparing one thing to another brings imagery and life to the story. It lets him see the action, etc. If either you or your student can think of picturesque comparisons, share them. Also, look and listen for them in other stories, poems, etc.

### Art: Musical Instruments - Banjo

In past *Five in a Row* stories of pioneer and mountain life you have seen different musical instruments that were popular. There have been guitars, fiddles (violins), dulcimers and now a banjo. Look at the picture on the last page and ask your student if he has ever seen or heard a banjo. (If possible, have have a real banjo on hand to display, or a recording so your student can hear the unique banjo sounds. Many libraries now have tapes and disk recordings that can be checked out.)



Notice how the last illustration of the story shows the joy released in the music and in celebrating together the triumph over an oppressing time. You might even ponder, with your student, what the Ward family might have been singing. Then you and your student have a time of singing and dancing together!

**(Teacher's Note:** The banjo is a five-stringed instrument with a round body and a long neck. The body of the instrument is a small drum with a tightly stretched skin on one side. It is played very much like a guitar. Banjos were brought to North America by black slaves from Africa. Banjo music is often associated with the south, with jazz bands and with folk and country music. If you've completed *FIAR* Vol. 1 and 2, your student can try the Musical Instrument Review in the Appendix. Match each instrument with its story.)

### Art: Imagination and Facial Expression

Discussion imagination with your student. We use it all the time. We imagine how we will look in a certain outfit we see at the store. We imagine what could be in the box we've received as a gift. Ask your student about the scene where Betsy Ward imagines

something. What does she “see”? (She imagines the sheep as warm clothes for her children.) Do you think the illustrator, Helen Cogancherry, did a good job in putting into a picture what Betsy Ward is imagining? (Take a look at *FIAR* page opposite Table of Contents. What are the children imagining in the clouds as they stare at them? They see sheep!)

You might also talk about the way the illustrator pictures the worry and the “wearing down” oppressive aspect on the features of Betsy Ward and her cold family. The first full-page picture of the story, opposite the little log cabin, shows their sad and somber faces. From the look on their faces, you can tell that the cold makes it hard just to get through each day. The next page also shows a worry and concern on the face of the mother (but maybe also a touch of “I will not give up” determination).

The children are definitely suffering from the cold and you can see it on their faces. Has your student ever been aware of the suffering of others because of the expressions he has seen on someone’s face? **Compassion** (caring for the hurts of others) often begins when we become aware of other people’s suffering through various clues, such as facial expressions.

## Math: Subtraction and Addition

Betsy Ward buys eight sheep from the drover. Make up subtraction problems using scenarios from the text of the story : Two of the sheep are killed by wolves. How many are left alive? Then one of the sheep eats poisonweed and dies leaving how many? Another sheep drowns in the creek and another breaks its leg, etc. Only three sheep are still alive the following spring. Because one is a ewe (YOU)—a female sheep, the Wards can raise more. Their ewe has lambs and the herd continues to increase. Lambs often give birth to twins. Make some addition problems from the “increase.”

## Science: Sheep

The sheep pictured in *Warm As Wool* have horns shaped much like those of Dorsets or Merinos, though the sheep in the story are not identified specifically. If you have access, visit a sheep farm, especially at spring shearing time. Enjoy the sheep shearing, and the lambs leaping about. If this is not possible, try to obtain some raw wool from a spinner, weaver, or a yarn shop. Let your student see how dirty it is if it has not been cleaned, and feel and smell the oily lanolin in the wool. (This is where we get lanolin, a skin softening ingredient used in many lotions and other products.)

**(Teacher’s Note:** The following is *teacher information only*, but it may provide an interesting avenue of study for you or your older student:)

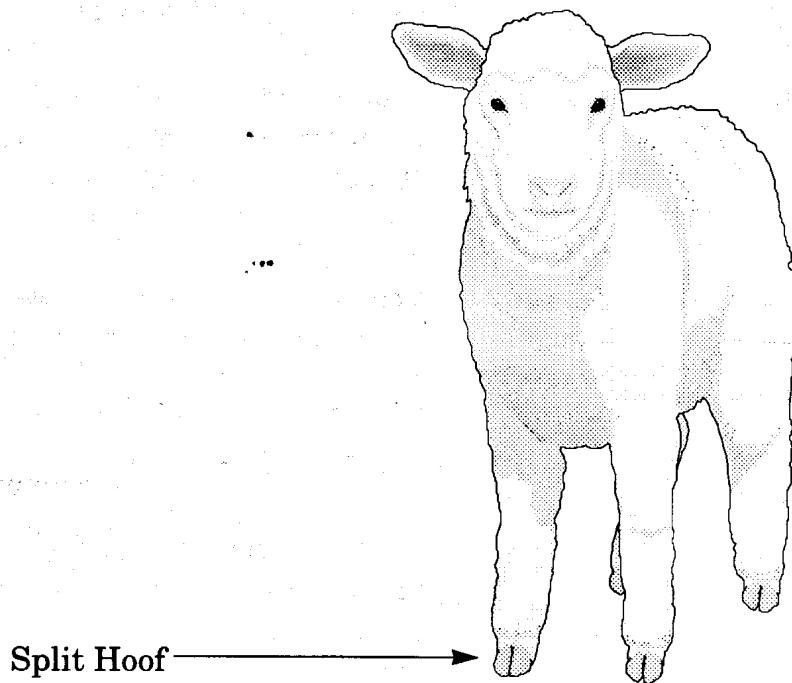
Sheep are fascinating animals and have been important to man for thousands of years. They are raised and herded in almost all parts of the world for their wool (fleece) and for their meat. There are so many facets of sheep and sheep-keeping that you could do a unit study (which you returned to many times) which includes such topics as: the zoological aspects of sheep (800 different breeds with subtle differences; breeding; scientific classification; the fact they are cud chewers and they have split hooves, etc.), shearing, spinning and weaving, the historic place of sheep ranching in the Old West (and the battles

with the cattle ranchers over the sheep ranchers' fences), largest sheep-producing countries (Australia, Russia, China, New Zealand), etc., the leading sheep-raising states, which are Texas, California, Wyoming, etc. In fact, the ten leading sheep-raising states are all west of the Mississippi River. Sheep need lots of range over which to roam and graze.

There are vocabulary words connected with sheep, such as: flock, fleece, rams, ewes, lambs, domestic, breeds, cud, big horn, horns, wool, etc. Then there are the names of different breeds of sheep: Dorset, Merino, Lincoln, Cheviot, Romney, Suffolk, Karakul, Corridale, Rambouillet and many others. Some of these sheep have long wool, some fine wool and some have a coarse wool. Some have horns and some do not.

Sheep have many symbolic meanings. Rams are often associated with power and strength, while lambs often symbolize innocence or gentleness. There are many important references to lambs and sheep in the Bible. And sheep have been the focus of stories like Odysseus' escape from the cave of the Cyclops (*The Odyssey*, by Homer) and nursery rhymes like *Mary Had a Little Lamb* and *Little Boy Blue*. You could make a list with your student of stories, poems, movies, etc., which mention sheep.

Discuss the enemies of sheep, beginning with the ones you read about in *Warm as Wool*. (Wolves, poisonweed, deep water which weighs down the wool and causes the animals to drown and holes in the ground that can break legs.) Other enemies are foot rot and sore mouth, diseases that are common to sheep. They can have internal parasites and diseases spread by mites and ticks. In addition, predatory animals and dogs sometimes kill sheep.]





Title: *The Salamander Room*

Author: Anne Mazer

Illustrated: Steve Johnson

Copyright: 1991

Summary: For those who have always wished they could bring all the outside indoors; an imaginative conversation between a nature lover and his mother.

### **Social Studies: Relationships - Mother and Child**

In this story, a mother asks her son questions about his plans to care for a wild creature. There is an intimacy between them as the mother continues to listen and allows her son to create an imaginary world that he wishes "could be."

Does your student share special interests and secret imaginings with his mother? Do you have any "flights of fancy" (things that you wished for that were rather fantastic) that you can remember from your childhood to share with your student?

### **Language Arts: List Making**

Make an illustrated list with your young student of all the things Brian thought of to make a nice home for his salamander: fresh green leaves, shiny wet leaves, moss, crickets, bull frogs, water, tree stumps, boulders, salamander friends, insects and bugs, water-pools, birds, trees, ponds, rain, sun, vines, ferns, mushrooms, stars, moon and owls.

Looking at the list, let your student compose and draw his own picture of a salamander room. Encourage him to add anything else he can think of that would please the red-orange pet.

### **Language Arts: Setting**

The setting of the story opens in the woods where Brian finds his red-orange salamander. The setting then shifts to Brian's room which slowly, through his imaginative ideas, begins to turn back into the woods again. You might want to discuss with your student the fact that this is an unusual and creative way to treat the story setting.



Maybe he would like to try a story that begins with a certain setting; the setting shifts and then returns to the original setting. The story may be imaginative or it can be more realistic. It could begin in a child's room with the child going to school or taking a trip and then returning to the room to change his clothes or write the events in a diary, etc. The idea is to include details of the original setting, change the place, have many new details and then return to some of the original setting's details once again. Brian's pet salamander might be found in anywhere in the eastern United States, so place the story disk on any state that your student chooses.

## **Language Arts: Parallel Construction**

Very simply speaking, parallel construction means the same thing on both sides, like balance. This story has a type of parallel construction because each conversation has a "mother side" and a "son side." The replies are not necessarily even, but the mother's question is, in each case balanced, by the son's reply. If you decide to introduce this concept to your young student, you might get a balance scale or draw one and say, "let's look and see if each conversation is paralleled or balanced. Let's see if each conversation has a mother part and a son part." Put a penny on the scale or drawing when you read the mother's question, and a penny on the other side when you find the son's reply. This will graphically show the balance and the "parallelism." Ask your student if he thinks each of the mother's questions will be balanced in this way. Then, check it out together.

Your older student may want to try writing a similar type of story with parallel or balanced questions and answers.

## **Language Arts: Reading for Knowledge**

Discuss with your student that one often reads books for pleasure, but sometimes a person simply needs information to answer particular questions. That's when he finds books on a certain topic and reads specifically for the knowledge and information to answer the question. Ask your student if he noticed Brian doing this.

The picture opposite the text: "*He will miss his friends,*" shows a book. What do you think the book is? What kind of pictures does it have? Study it carefully and then look at the picture that goes with the text: "*But the trees, how will they grow?*" The scene is almost the same as the scene in Brian's book: the mushroom with the leaf over it. Look at the picture opposite the text: "*The insects will multiply, and soon there will be bugs everywhere.*" In this picture, the book is now closed on the window seat, but open again upon the dresser of the next page. Brian has been reading up on the ideal living quarters for salamanders and possibly finding the answers for his mother's questions.

Remember *Andy and the Lion*? Andy went to the library for a book on lions and learned a lot about them. Also, *Henry the Castaway* had read a great deal about exploring and things like the Orinoco River. Even Mary Ellen, in *The Bee Tree*, learned that when you must search for something in a book the reward is generally sweet. (The lessons for these three book selections are in *FIAR*, Vol. 3.

## Art: Review

If you have completed Vol. 1 and 2 of *Five in a Row*, you could look for the following as a review: An example of **viewpoint** (first picture of Brian finding the salamander, where the picture looks up at Brian from a small creature's viewpoint), **shadows** (among others, notice the cover picture), **elongated circles**, **drawing trees**, **color palette**, **realistic artwork**, and though it isn't true **personification**, the salamander almost has a personality as it stares out the window and thinks about the forest.

## Art: Use of Space and Dew Drops

Together with your student, notice how the artist has used the white frame around the picture of Brian's room. What happens to the white picture borders as you turn the pages? (Little by little, first a tree stump, then a boulder, encroaches on the white border until eventually there is no white left in the picture. Brian is now sleeping in the woods!)

Also, look at the dew drop on the mushroom, the elongated circle shape and the white of the mushroom showing through. For a serious art student, find *Drawing from Nature* by Jim Arnosky, a good resource book which you can order from your library to give you and your student more ideas for your sketchbooks. Take it with you on a nature sketching outing some warm afternoon.

## Math: Counting

Your young student may have fun hunting for creatures throughout the story to count. They are hidden everywhere, making it quite a game to seek them out and count at the same time!

## Science: Love of Nature

Childhood is a great time to begin developing an interest in nature. There is a wonderful variety of insects, birds and creatures around, even in the city. If your student is not naturally inquisitive about the things of nature, begin to point out interesting details, asking "Have you ever seen such a small bug?" "*Have you ever seen the sky so gray?*" "*Look! I found three different sizes of acorns.*" "*Those clouds are different than I've seen recently,*" or "*Can you believe that sunset?*" and "*Feel the rough bark on this tree!*" Awaken your student to the wonders all around him is an especially enjoyable task for a teacher. (The illustration opposite the first page of text is the "face" of the joy and wonder of discovery! Look for other pictures showing Brian's face of wonder.)

Look with your student at the variety of insects, animal creatures and vegetation that are illustrated in *The Salamander Room*. You may just want to appreciate the intricacy of wings, colors and textures or you may want to find an identification guide and see if you can name some of the insects. Let your student tell you if he's seen a woolly worm caterpillar, a frog, or a dragon fly, etc. On outdoor explorations, see if you can find these insects on the ground, on plants and in the air!

Each creature or plant is a marvel in itself. Each has many facets to discover and so much to appreciate and wonder about. (A third or fourth grade student might like to begin a nature journal where he records new birds, insects, cloud formations, etc., that he notices and identifies. These lists can be lifelong lists for those dedicated nature lovers.) Seek out a copy of *Secrets of a Wildlife Watcher* by Jim Arnosky. A treasure for a young nature lover, this book contains lots of information and also a beginning journaling section in the back. It is available as of this printing, through Greenleaf Press, 1570 Old La Guardo Rd., Lebanon, TN 37087, or check curriculum catalogs.

Remember that there are inveterate nature lovers, so you may have a student who will watch a bee for twenty minutes, stop at every blossom for a sniff and admire each drop of dew (even noticing that the garden looks upside down in the dewdrop!) Enjoy your nature-lover student and have as many outings and good books, etc. for him as you can to encourage and satisfy his thirst for the outdoors. You might also have a student who never seems to notice any of these things, and indeed he may never be as thrilled. Still, he can develop some understanding and appreciation for creation, with your guidance and encouragement.

## **Science: Scavenger Hunt**

A scavenger hunt is an enjoyable and sometimes hilarious way to introduce different types of subjects. In this case, use it to help your student develop an “eye” for nature.

Give your student a list of items to be found and a grocery bag in which to gather the items, along with small clear plastic canisters (35 mm film containers, prescription or vitamin bottles or empty paint jars with holes punched in the tops for specimens). Also, give him a pencil and pad of paper to record sightings. Take him outdoors and see what he can find. The list will have to be adjusted for the geographic area in which you teach and the climate. Below is a sample list:

### **Scavenger Hunt - Time Limit: 20 Minutes**

- 5 different insects
- 2 butterfly sightings
- 1 cicada or its shell
- 5 leaves from different trees
- 2 different colored rocks
- 3 flower sightings
- 4 bird sightings
- 1 spider web sighting
- 1 bird nest sighting
- 1 ant hill sighting

You may want to do the scavenger hunt with your young student and let your older student try it on his own. Remember to exercise safety around bees, wasps and spiders. This might also be a good time to talk about poison ivy, ticks and other hazards in your particular area.

If you find this extra book at the library or bookstore, then you can snuggle up after your scavenger hunt with *Crinkleroot's Guide to Walking in Wild Places* by Jim Arnosky. In his book you'll read about another nature walk and enjoy lots of illustrations from nature. Maybe it will inspire a future outing!

(**Teacher's Note:** Altogether, there are four Crinkleroot books: one on birds, another on trees, one explaining animal tracking and *Walking in the Wild Places*, which is available in paperback, as of this printing. The others are hardback. All are available through Greenleaf Press, 1570 Old La Guardo Rd., Lebanon, TN 37087 or through your library or bookstore.)

## Science: Salamanders

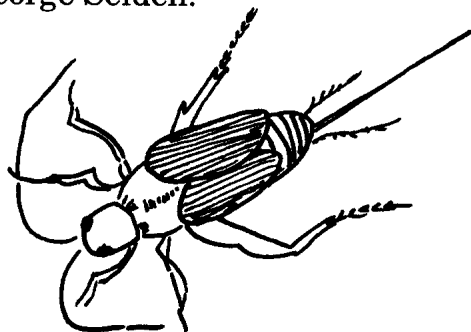
Salamanders, like the one Brian found in the woods, live under rocks, logs and sometime in caves where it is moist, dark and cool. Salamanders are **amphibians**, like frogs, toads and newts. These animals begin life as a egg in the water. They hatch into a larval state and breathe underwater by means of gills. As they mature they develop legs and most develop lungs. Then they become land animals. The fact that they begin in the water and later live on land is the reason for their name amphibian, which comes from the Greek word *amphibios*, meaning double life.

In the Appendix, you will find a page of the life cycle of a salamander. You might want to just show your student the page and discuss it. You could also cut it apart, place each developmental stage on an index card, mix up the cards and let your student put them in proper order explaining the life cycle of a salamander.

## Science: Crickets

Many insects are shown in the drawings of *The Salamander Room*. At almost any pond you may see most of these. The first illustration of this story shows crickets on Brian's nightstand. Male crickets make the musical songs of nighttime.

The story *A Pocketful of Cricket* by Rebecca Caudill tells of a boy's pet cricket and the special ways he cares for it. This would be a good follow-up book for *The Salamander Room*. Your student might be inspired to find a cricket to keep for a few days, as is often done in China and Japan. (Remember, if you want to hear it **sing**, you have to find a **male cricket**. These are easily identified as the female has a long ovipositor and the male does not. Find some crickets and let your student see the difference.) The story *A Pocketful of Cricket* is a particularly good book for your ardent nature lover student. (Walt Disney even made a cricket famous—Jiminy Cricket! And for a read-aloud book try *The Cricket In Times Square* by George Selden.



You can identify a female cricket by her egg-laying ovipositor. The female cricket does **not** sing.

## Science: Butterflies

Find a reference book for the butterflies of your area and brush up on the common names so that when your student spots one you can quickly identify it. If there is an area where you could grow some parsley, put in several plants. During the summer, watch the plants for a green and yellow striped caterpillar. This is the larval stage of a Swallowtail butterfly. When you find a caterpillar on the parsley, break off a bunch and place it in a small glass of water along with a simple stick. The water will keep the parsley fresh and the stick is where the caterpillar will make its chrysalis. Place the glass with the parsley in another bowl of water to keep your caterpillar from “escaping” into your house. The caterpillar will eat the parsley. You may have to replace it several times, but eventually he will form a chrysalis (KRIS-uh-lis) on the stick where he will change body shapes by a process called metamorphosis (met-a-MORE-fuh-sis) into a Swallowtail butterfly. One day you’ll find the butterfly flying about your house!! Enjoy the excitement. Then carefully let the butterfly outdoors. There are many specific herbs, flowers and shrubs which you can plant to draw butterflies if you or your student has an interest in them.

## Science: Classification of the Animal Kingdom - Vertebrates

**(Teacher’s Note:** *This information is extremely advanced for young students and is included for your convenience.* In keeping with the *Five in a Row* tradition, you may decide to present tiny pieces of information with lots of pictures, in an informal way, just to introduce the concepts for the first time. Memorization is not the point of this exercise. You decide if you think it’s appropriate to introduce a few of these concepts and let your student hear the vocabulary and create a base on which to build in the future. It helps to keep a teacher’s file for each subject, science, English, history, etc., to let you know from year to year what you have previously introduced, and from what point you wish to continue.)

Two of the major groupings of the Animal Kingdom are the **Invertebrates** (IN-vert-uh-brits)—animals without backbones and skulls, and the **Vertebrates** (VERT-uh-brits)—animals with backbones and skulls.

**Invertebrates** include one-celled protozoa (like amoebas), sponges, flat worms, mollusks (like clams), arthropoda (insects, spiders, lobsters, etc.), echinoderms (like starfish), and other phylum groupings. The butterflies and bugs shown in The Salamander Room are all invertebrates.

**Vertebrates** are divided into classes: mammals, reptiles, amphibians, birds and fish (technically there are three classes of fish but that is too advanced for this introduction).

Here is a suggestion for a brief introduction to vertebrates: use a plastic index card box that holds 4x6 index cards. For the study of vertebrates, take each card and find a picture (from magazines, drawn yourself, or stickers, etc.) for each of the five classes. On each card, put one of the five pictures to one side. Use a marker to write the name of the class of vertebrate and note the main characteristics of that group on the front or back of the card: (see following page)

**Mammals** are warm-blooded, have a backbone, usually have hair and produce milk for their young

**Amphibians** are cold-blooded, have a backbone, and usually have moist skin without scales. Frogs, newts, salamanders and toads are amphibians. Amphibians lay their eggs in water, the eggs hatch and a usually a larva stage is reached where the young have gills and breathe under water. Later, legs and lungs develop in most species.

**Reptiles** are cold-blooded animals with backbone. They breathe by lungs and usually have skin covered with plates or scales. Snakes, turtles, lizards, alligators and crocodiles are reptiles.

**Birds** are animals that have wings, feathers, two legs and a beak or bill. Birds are warm-blooded, have backbones and lay eggs.

**Fish** are cold-blooded animals with a backbone that live in water, breathe through gills, are covered with scales, and often have fins to help them swim. Some fish lay eggs and some are live bearers.

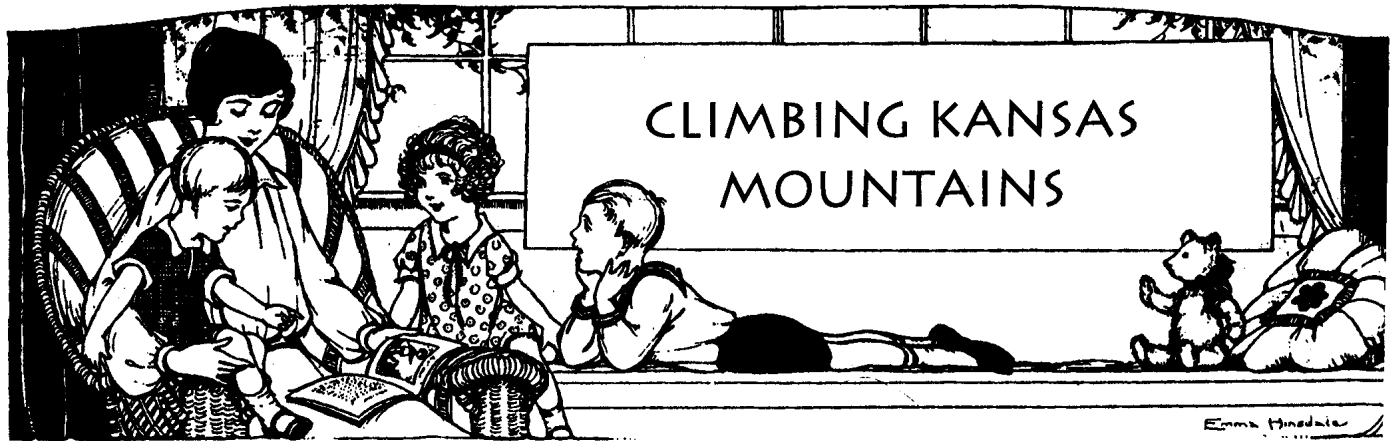
These illustrated cards will be a ready reference for review, and someday can be paired with the cards of the Invertebrates for the overview of the entire Animal Kingdom.

As your student progresses through school and reads about different animals in books, ask him from time to time in to what class of vertebrates does that animal belong. Or when taking walks, the animals that you and your student discover and see, can be classified now and then in their own particular groups. (For upper grade level students, you can even break the mammals into orders, i.e., **rodents** (squirrels, mice, gophers, etc.), **marsupials** (opossums, kangaroos, etc.), **primates** (monkeys, gorillas, chimpanzees, etc.) and others. Take a trip to a pet store or zoo and have fun finding as many types of vertebrates as you can and deciding to which class each belongs. (Remember in a pet store to point out that a tarantula or scorpion, etc., are not vertebrates.)

You can make a game with a package or two of 3x5 index cards. Use pictures of many different animals\* from all five classes of vertebrates. Glue one picture to a card Let your student mix them up and then sort them out into the right groups. You can use clean Styrofoam meat trays labled Mammal, Birds, etc. and sort the cards right into the trays.

The game can become more detailed (at higher grade levels) as the first two trays are labeled: *Vertebrates* and *Invertebrates*. After sorting the cards (which now include cards with a spider, an amoeba, a clam, and other invertebrates) into two piles—Vertebrates or Invertebrates, each pile can be picked up and resorted into their respective classes. (If you have junior. high or higher grade levels at home too, you can add the “scientific” class name to the tray. For instance the sorting tray labeled “Birds” can now also say “Aves,” and the tray labeled “Fish”, “Osteichthyes.” Others are Mammalia, Reptilia, and Amphibia.

**\*Teacher's Note:** You can find pictures of animals and insects in old wildlife magazines, zoo magazines, photography magazines, or personally hand-draw and color them. Old magazines are often found for free at libraries, from neighbors, family members, etc.



Title: *Climbing Kansas Mountains*

Author: George Shannon

Illustrator: Thomas B. Allen

Copyright: 1993

Summary: A father and son share a special outing on a mountain of a metaphor!

## **Social Studies: United States Geography - Kansas**

Kansas is in the central part of the United States in what some call the Midwest. It is a part of the great plains that nestle between the Mississippi River and the Rocky Mountains. Kansas is, as you can tell from the story, a relatively flat state with a climate right for growing great amounts of wheat, corn and other food products. While traveling across Kansas you may see large signs on the edges of farms that tell how many thousand people can be fed from the grain produced on each farm.

Although there are some cities in Kansas, this story seems to take place in a small farm town. The tiny park and Uncle Roy's Cafe and the grain elevators are clues to a *small* Kansas *farm* town. A city would probably have a large park and perhaps fancier restaurants.

Did you notice that Sam speaks of *Uncle* Roy's Cafe but the sign only says Roy's Cafe, making it a good guess that Roy really is Sam's uncle!

Place your story disk on Kansas.

## **Social Studies: State Symbols**

Most states have a designated state bird, state tree and state flower. In *Climbing Kansas Mountains* the illustrator chose to include the state bird of Kansas (a meadowlark on the dedication page) and the Kansas State Flower (a sunflower on the back cover). The Kansas state tree is the cottonwood and though you can't tell exactly, there may have been some cottonwoods in the tall trees in town.

Your older student may want to look in an encyclopedia or book about Kansas to learn more about this state and also research the state symbol, seal and flag.

If you think it appropriate, you could suggest that your student research and find his own state symbols, and make a page for his notebook with drawn and labeled symbols.

## **Social Studies: Relationship - Father and Son**

What a kind father to see that his son needed a little “one on one” time! What fun for Sam to go alone with his father on a secret adventure. Sam’s father is making a memory, and when they reach the grain elevators and climb to the top, they don’t say a word. Why? (Because it is an inspiring sight and it takes awhile just to gaze at the height and the magnificence before they can think of anything to say. This is very like the experience the father and child have in *Owl Moon* when they are staring at the owl. In *Owl Moon*, by Jane Yolen (*FIAR* Vol. 2) the child says, “...when you go owling, you don’t need words.”)

Another aspect of relationships is making choices. Sam’s father allows him to make a choice. Sam can decide for himself whether or not he wants to go on the outing. Sam can’t imagine how his father can be talking about mountains (especially after making the map!), but he takes a chance and goes with him anyway. Many of our experiences consist of making choices and taking chances, not knowing if we’ll really enjoy something or not. Sometimes it works out and sometimes it doesn’t, but choices and chances are part of the variety of life.

Sam also experiences a close feeling with his father in the “Got you!, Got me!” type of joking together and the way Sam uses a favorite phrase of his father’s “when pigs fly.” The father also agrees with Sam’s metaphor of the fields being a table and they enjoy that imagery together.

## **Social Studies: Occupation - Grain Handlers**

Many men and women earn their living by producing wheat, corn, soybeans and other grains. In the case of Kansas wheat, some of those occupations might include:

**Farmers:** These are the men and women who actually work the fields, plowing, planting, fertilizing, etc. Some farmers own their land and others only rent it. Farmers can work as little as 5 or 10 acres or as many as 5,000 or 10,000.

**Combine crews:** Sometimes farmers harvest their own wheat in Kansas, but many farmers hire “custom combining crews” who travel slowly northward during summer and fall, harvesting the wheat fields for money. These crews own very expensive, large combines and trucks. They help get the wheat in quickly during harvest time.

**Grain elevator operators:** Once the wheat is harvested, it is stored in grain elevators. Some farmers own their own storage silos, but most deliver their grain to an area elevator operator who weighs and carefully stores the wheat in enormous towers until the farmer sells his wheat and ships it out.

**Truckers:** Much of the wheat sold by farmers is hauled by trailer to market. During harvest season, many truck drivers stay busy hauling the wheat harvest to market in their trailers.



**Railroad workers:** The majority of grain is shipped by rail. Railroad crews stay busy during harvest, pulling long strings of grain hopper cars filled with wheat. It's not uncommon to see more than 120 cars full of wheat on one train, trailing more than one and a half miles behind the locomotive!

**Merchant Marine ship crews:** Much of the grain produced in the United States and Canada is sold and shipped to other nations worldwide. Quantities of Kansas wheat is loaded on rail cars or river barges and sent to either the Great Lakes or the Gulf of Mexico where it is loaded on enormous cargo ships larger than football fields and shipped to countries around the world.

Perhaps your older student would like to draw a picture of one or more of these groups of people. Or, he could design a long "mural" on a roll of shelf paper, illustrating each of the many people who handle the grain between the farm and the consumer.

Some students might enjoy acting out one or more of the rolls, pretending to be a train engineer, truck driver or custom combiner.

## Language Arts: Good Descriptive Writing

For your older student, talk about writing good descriptive phrases. Such phrases often bring a picture to mind or give special information. In *Climbing Kansas Mountains* there is an abundance of descriptive phrases.

For example, as Sam and his father pass the park, the author writes about a school with a broken slide. This immediately paints a picture in one's mind, and the joy of a special detail rather than just "we passed the school." Another example is "*the old yellow house where I learned to walk.*" The author is putting in details about the house; it was old and yellow. He's also including details about Sam; the yellow house was where he learned to walk. These kind of details make the story much more interesting. It gives the reader the feeling that he knows something special about Sam's life.

Have your young student try dictating a story about himself, putting in some interesting details. Your older student can try a similar story while you gently encourage him to include descriptive phrases and interesting details.

## Language Arts: Poetic Device - Simile and Metaphor

If you have studied Vol. 1 and 2 of *FIAR*, the concept of **simile** and **metaphor** will not be new for your student. The interesting thing about *Climbing Kansas Mountains* is that the entire idea of the story is a metaphor. The "Kansas mountains" are not mountains at all; they are really grain elevators! And the table that is so big it has no edge, with a green centerpiece is actually the vast plowed squares of field, with the trees in town at the center.

**Teacher's Note:** If you have not studied Vol. 1 and 2, similes and metaphors are comparisons. They compare two unlike things, and similes use words of comparison: like, as, seems, etc. His hair was *like* ripened wheat. Fields that looked *like* corduroy. Metaphors

make a similar comparison but go further, calling one thing another; the grain elevators *are* Kansas mountains (not just “like”). For additional examples and writing suggestions, refer to *FIAR* Vol. 1 and 2.

Ask your student if he hears examples of simile while reading *Climbing Kansas Mountains*. Some he might find are: *like* a sneaky cat, smooth *as* fancy pants, field squares plowed up *like* corduroy.

## Language Arts: Memory Details

As a short memory exercise, ask your student some questions: Does the story mention Sam’s sisters, brothers or both? (brothers) What kind of Kansas map did Sam’s father help him make? (flour dough) On what day of the week did the special mountain adventure happen? (Sunday) Maybe your student would like to quiz you on a question or two.

## Art: Mixed Medium - Pastels, Charcoal and Colored Pencils

Thomas B. Allen, the artist that illustrated *Climbing Kansas Mountains*, has used a mixed medium for the pictures. Your student can easily see the rough texture of the paper under the chalk colors, and the faint charcoal or colored pencil outline around the figures. Your inquisitive art student could carefully search the pictures for the different areas of pastel chalk, charcoal or colored pencil.

Notice Sam’s head in the car as they pass Roy’s Cafe. It is down low; he is young. Turn the page quickly and see how tall the father is. These two pictures together hint at Sam’s youth.

Also, the artist has drawn Sam standing in a Kansas wheat field, with hair that looks exactly like the wheat!

## Art: Symbolism

The last illustration of the story shows a tablecloth with centerpiece superimposed on the wheat fields and the grain elevator in the distance. There is symbolism in this illustration because the Midwest (of which Kansas is a part) is also known as the “Bread Basket” of America. This is because of the amount of wheat grown there and the food products that are made from the wheat. There is a very good chance that the bread that appears on your student’s table came from wheat grown in Kansas. So the table, over the fields, is symbolic of “feeding the nation.” Drawing pictures that show ideas in a symbolic way is one choice that an artist can make. If you are compiling a list of *Choices An Artist Can Make*, add the question “Do I want to show any symbolism in my picture?”

One of the comparisons that Sam makes is that the roads look like the red ribbon stripes in the tablecloth. Ask your student to study the picture carefully and notice the different items on the table. Does he notice the car driving its way across the ribbon roads?

## **Art: Flour Dough Map**

If you think it would be fun, make a flour dough map of the state in which your student lives. One way you could begin, is to tape a large sheet of plain paper to a piece of strong cardboard. Then look for a good book map that shows the relief of the state. Begin by hand-drawing the shape of the state, and enlarging it to fit your paper. Don't worry if it's not absolutely perfect, the dough is forgiving! Let your student do as much as he can.

Mix equal parts of flour and salt and moisten with water to "Play-Doh® consistency." Knead the dough until soft and then pat over the board moving up to the outer lines of the hand drawn map. Use extra dough or pinch up areas of dough where any mountains or hills exist and add any other geographic features of your area.

If your student lives in an area with hills or mountains, it might be interesting for him to also make a small map of Kansas and see for himself that it is relatively flat land with "hardly a bump." If your student's state is rather flat, remind him that it is like Kansas. Maybe he would like to try a small map of a state that has mountains, so he can "see" the difference between the mountainous state and his state.

With your older student: if you are gaining a lot of geographic understanding with dough map making and having a lot of fun, you might want to consider a cookie sheet size map of the United States. This project could reveal many concepts about the two major mountain ranges, and the Great Plains watershed to the Mississippi, etc. These ideas can be discovered by your student in the actual making of the map., You can help by asking just a few leading questions, i.e., "If it rains over the Rocky Mountains, where will the water go?"

The answer that your student will be able to see, perhaps even for himself, is the water will divide and some will flow down the west side of the mountains, toward the Pacific Ocean, and some will flow down the east side of the mountains, eventually to the Mississippi River. You may want to mention the Continental Divide, Great Salt Lake, the Grand Canyon and Colorado River, the Great Lakes, etc., especially if any of these are in your student's vacation plans!

## **Math: Adding and Multiplying**

The grain elevators were "*as tall as eight houses stacked.*" This is a wonderful opportunity to explore both addition and multiplication. Young students can use cut-out pictures, or draw simple houses and cut them out to count to eight. Older students might want to estimate the actual height of the grain elevators by multiplying the typical height of a house times eight. (One-story houses are typically 10-12 feet high, while two story houses are 20-24 feet high.)

## **Math: Acres**

Farm fields are measured in acres. One acre is 4,840 square yards, which is approximately the same size as a football field. Most city homes have yards between 1/4 and 1/2 acres in size. Large, suburban homes might a yard from 1/2 to 1 acre. Wheat farms in

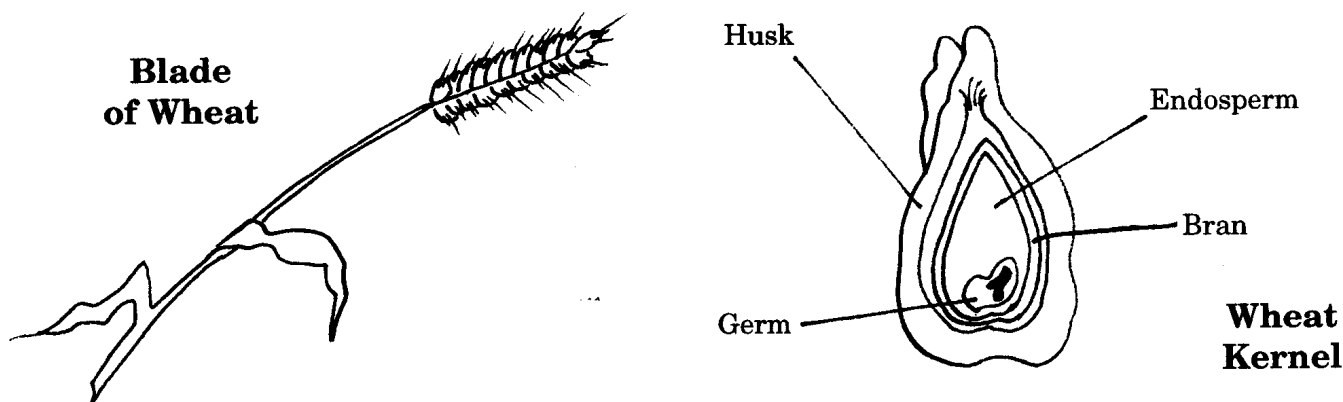
Kansas are measured in hundreds, or even thousands of acres. 640 acres of land is called a section of land. It is one mile by one mile in size. Imagine how big a 6,400 acre Kansas wheat farm would be! It could be a mile long and ten miles wide, or more than three miles on each side!! Just discussing the concept of acre with your older student will begin to familiarize him with this common land measurement.

## **Math: Grain Measurements**

Grain is measured in bushels. If you have a bushel basket available, show your student what a bushel looks like. Farmers discuss how many "bushels per acre" their crops produce. Perhaps a successful farmer might get 100 bushels of grain from one acre of his farm. A bushel measure is also 4 pecks, 8 gallons or 32 quarts. You could show your student a quart container and a gallon milk jug and talk about how many times you'd have to fill each of these to have a bushel. If you'd like, try measuring how many quarts of water it takes to fill a gallon (4) and then how much 8 gallons looks like when poured into a large plastic wastebasket, washtub or trash can. Pick a warm day and go outside and have the wettest math lesson of the year!

If you have a quantity of wheat grains, let your younger student count the number in a tablespoon. By adding or measuring, your older student could find the number of tablespoons in a whole cup (16) and from there, a quart and a bushel. Now, he can multiply times the number of grains per tablespoon. Your older student will be amazed at how many grains of wheat are in a bushel. For your oldest students, let them try multiplying the number of grains in a bushel times 100 bushels per acre, times, say, a 1000 acre farm! That's how many wheat grains a typical Kansas wheat farmer might grow in a season!

## **Science: Botany - The Grain of Wheat**



Even your young student may be aware of the terms "wheat flour" or bran, like in bran muffins, or wheat germ that he may have had on cereal. The wheat kernel has an outer husk, under which is a bran covering with the endosperm next. The wheat germ is much smaller and near the center. Try to find a stalk of wheat, preferably from a field, or perhaps at a store (sometimes craft stores). Let your student examine each different part.

Also, hold one grain of wheat in your hand and find the picture of the grain elevator beside the railroad tracks in the story. Look at the wheat grain and try to imagine how many it would take to fill a building nine stories high!

Sprout some wheat and watch it grow, or look for a wheat field nearby, if possible, to watch through the growing and harvesting cycle.

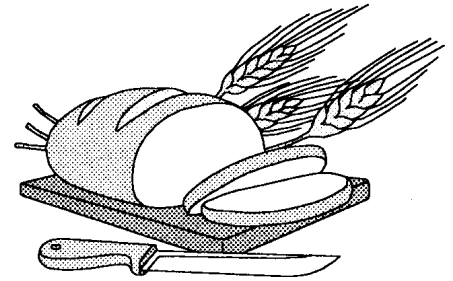
For your older student, *The World Book Encyclopedia* has information on **winter wheat** (grown in mild climates) and **spring wheat** (grown in cold winter climates), as well as hard and soft varieties of wheat.

**(Teacher's Note:** If you have not already read *The King of Prussia and the Peanut Butter Sandwich*, by Alice Fleming, this story would fit perfectly with the subject of wheat. Your older student will *love* this amazing story of persevering children handling a big responsibility. And he'll learn how their work affected their lives and ours! Don't miss this one. This is just a recommended selection. It has not been a FIAR lesson story.)

## Science: Wheat to Flour to Bread

Leading wheat-producing states and Canadian provinces include: Kansas, North Dakota, Oklahoma, Saskatchewan, and Alberta. The top five wheat producing countries in the world are Russia, China, United States, India and Canada.

In order to use wheat grain, it must be cracked or ground. There are large flour mills that grind the grain into flour. In some countries grindstones are turned by water wheels or by windmills, and in others people still grind their grain by hand on stones. The ground grain is then combined with water to make bread. Some people have home grain mills that grind smaller amounts of flour for home use.



Make some bread and think about the view from “a Kansas Mountain.”

## Science: What Is A Mountain?

Sam's father said what made a mountain was a high, quiet view. Mountains have a high view, and while some may be quiet, many mountains have wind blowing strongly at higher altitudes. This might make a high “loud “view!

The high view that “makes a mountain” is its **elevation above sea-level**. A mountain is a high hill that rises significantly above the surrounding area. Some mountains are thousands of feet high. Some are so high that the trees don't grow at the top (above the **timberline**) because it is so cold. Many have snow on them all year round.

Mountains have an endless list of topics that one can examine including the **plant and animal life** of certain mountains and mountain ranges, the **weather** at certain mountain locations, **historic travel** over the mountains, **songs** about mountains (“On Top Of Old Smoky”, “America the Beautiful”, “She’ll Be Comin’ Round the Mountain”, etc.) and **sayings** such as “don’t make a mountain out of a mole hill” “it’s a mountain top experience” or “that’s a mountain of trouble.” There are also wonderful **forms of recreation** available on the mountains such as camping, hiking, mountain climbing, rappelling and skiing.

Mountains can be exciting and interesting. Each mountain top “face” is different, stretching the imagination and giving ample subject material for expressive thoughts and writing. Your older student might enjoy learning about some\* of the highest and most famous mountains in the world, and where they are located:

|                 |            |                          |
|-----------------|------------|--------------------------|
| Mt. Everest     | 29,028 ft. | Nepal-China border       |
| Mt McKinley     | 20,320 ft. | United States            |
| Mt. Kilimanjaro | 19,344 ft. | Tanzania                 |
| Mt. Matterhorn  | 14,691 ft. | Italy-Switzerland border |
| Mt. Fuji        | 12,388 ft. | Japan                    |
| Mt. Cook        | 12,349 ft. | New Zealand              |
| Mt. Vesuvius    | 4,190 ft.  | Italy                    |

**Teacher's Note:** There are some mountains that fit between the above listings, but these are the most popular giants.

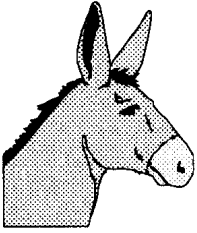
Many exciting stories have been written about men who wanted to climb or explore these mountains and Mt. Vesuvius certainly has its own story. Let your older student explore any of these topics that interest him. He may need some help discovering the card file at the library or with other methods of research.

Rand McNally's **Picture Atlas of the World**, illustrated by Brian Delf has wonderful maps that show mountains and ranges for each country's map, and a page of the highest mountains of the world stacked up together for a great graphic effect. This book is very helpful as a constant resource for teaching geography in an exciting way. (ISBN 0-528-83437-1)



Mt. Kilimanjaro

## Social Studies: Character - Determination & Accomplishments



Begin by asking your student the name of Amber's mule. (Rockhead) What does that name mean? Throughout this story, Amber speaks of being "rockheaded" like the mule. Normally, you would associate obstinate stubbornness with a mule, and indeed we often say "stubborn as a mule." But in this case, the proper shade of meaning for Anna and Amber's character was "determination." They were determined: Anna to teach, and Amber to learn. And they succeeded.

There was another man with determination in this story. Can your student think who it was? (Anna's father who said, "*You can do almost anything you fix your mind on.*") He set his mind on building the road and he succeeded, even though it was difficult. His influence through his daughter Anna helped Amber "set her mind" on learning to read. She, too, succeeded even though it was difficult.

Discuss setting goals and knowing the pleasure of accomplishment. Success takes work. Turn to the page with the two girls riding the horse together and re-read the line, "*Whatever else they did, **every day** they practiced reading.*" Continue talking about the day by day, persistent work that goes into reaching a goal and being successful. There is an old saying: "There is much drudgery between the first enthusiasm and the achievement." To overcome the drudgery of the day-by-day plodding along, one needs determination! (Remember the way Lentil practices his harmonica? *Lentil* by Robert McCloskey, *FIAR* Vol. 1)

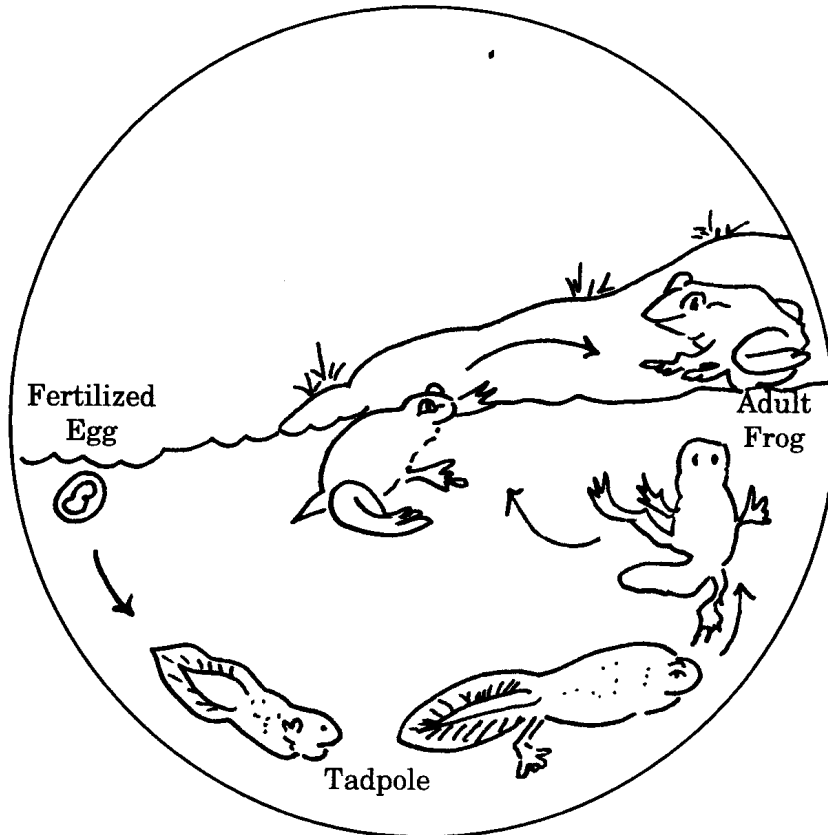
## Social Studies: Mountain Culture

There is an entire subject to be explored in the traditions and ideas of the mountain people, especially of Appalachia and the hills of Missouri and Arkansas. The *Foxfire* books are a wonderful way to begin an understanding of these people and to come to appreciate and love many aspects of their lives. (**Teachers Note:** The *Foxfire* books were written as a result of a writing assignment given by a high school teacher. The students visited with people who lived in the remote areas of the mountains and compiled chapters about the people, their lives, ideas and crafts. These are upper grade or adult books, but information gathered by you, can be shared with your younger students, and an entire new world of lifestyle investigated. These books are available through your library and bookstores.)

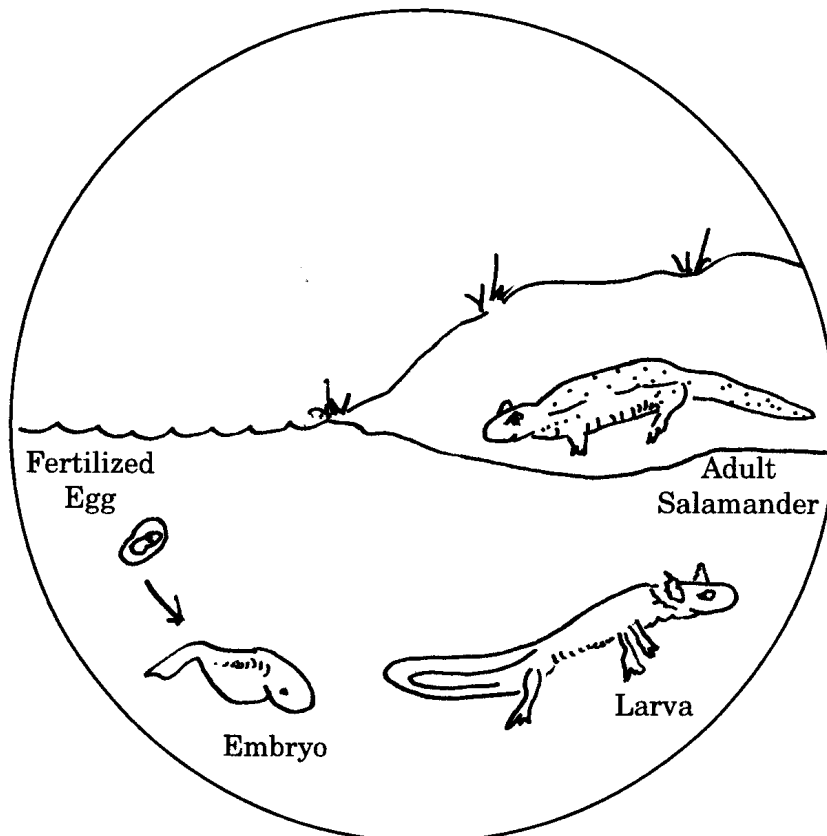
The unique, often isolated culture of mountain life sometimes leaves people out of touch with "modern ways." Granny, for example, exclaims, "*You can't build a road here. Folks will roll clean off of it...*" Her statement reflects the isolation of mountain life in days gone by. Ask your student why he thinks Granny believes this is true. (She has no knowledge of the scientific advances in road grating, etc., and it just doesn't seem possible to her.)

Another aspect to mountain culture is the unique music. Not everyone in the mountains could afford a banjo, guitar or fiddle so those who wanted to make music simply grabbed whatever was close at hand and enjoyed the pleasures of making music together. Gather up a bottle or jug to blow across, a grater or washboard to "run" with a spoon,

# Amphibious Life Cycles



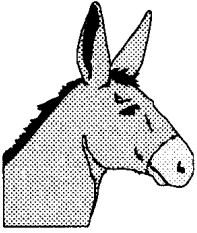
***Andy and the Circus - Frogs and Tadpoles***



***The Salamander Room - Salamanders***



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spoons themselves (two spoons held back to back at the handle and slapped against the knee), whistles, bells, hair combs, etc. Enjoy a mountain music "jamboree." Play rhythms and sing traditional "mountain songs" such as *She'll Be Comin' Round the Mountain*, *Old Joe Clark* and *On Top of Old Smoky*. Now you have your own mountain music band!

## Language Arts: Vocabulary

|                     |                                                                 |
|---------------------|-----------------------------------------------------------------|
| <b>porcupine</b>    | an animal with sharp quills, found in the woods                 |
| <b>skedaddle(d)</b> | get out (leave) fast                                            |
| <b>balk(ity)</b>    | stubbornly refuse to move; so this is a creative adjective form |
| <b>slop</b>         | the mixture of waste food fed to pigs                           |
| <b>pelter(ing)</b>  | strike or assail repeatedly; bombard (as by rain drops)         |

## Language Arts: Poetic Devices - Simile

A simile is a comparison of two unlike things using connecting words such as "like," "as," etc. If your student has completed *FIAR* Vol. 1 and 2, he may point out a simile to you when he hears it. If not, you can talk about the phrase comparing a mountain to a needle: "...*a mountain so high, it poked through the clouds **like** a needle stuck in down.*" (This is the first sentence of *Amber on the Mountain*.) Does your student know that **down** is the soft under-feathers of geese or ducks, often made into feather beds or feather pillows? A pile of down (soft white feathers) would look something like clouds.

Other examples of simile:

*Amber and Anna stuck to each other **like** burrs.*

*Amber tangled the words **like** quilting thread.*

*The trees bristled **like** porcupine quills.*

*Her words came peltering **thick as** spring rain.*

*Clouds **like** grey geese.*

*Her tongue curled in concentration **like** a lizard stalking a bug.*

Your student might enjoy making some unusual comparisons himself. He could illustrate them and put them in his notebook. Check the Indexes of *FIAR* Vol. 1 and 2 for additional lessons on simile. There are many different illustrations and suggestions for writing assignments.

## Language Arts: Parallelism

*Amber On The Mountain* has a beautifully poetic passage that also illustrates parallel construction:

*“Mountain people went down the road and learned the ease of city ways.  
City people camp up the road and learned the beauty of mountain ways.”*

These sentence ideas run in a parallel word pattern and sound pleasing together as you read the paragraph. That is because there is a balance in the phrases. Notice that the mountain people are going down, while the city people are coming up. Also, the mountain people are learning city ways while the city people are learning mountain ways. The mountain people are passing the city people on parallel paths!

If your student would like, have him illustrate these sentence ideas in one picture. The mountain people could be passing the city people, with both going in opposite directions on the mountain! Even the idea of mountain beauty could be captured with flowers, pine trees, etc. on the mountain top, where the city dwellers were headed, and tractors, etc., to show the city ways at the foot of the mountain where the mountain people were going.

**Teacher's Note:** The story *The Salamander Room*, *FIAR* Vol. 3, p. 87, contains a lesson on parallel construction. In *The Salamander Room* each question of the mother is paralleled by the answer of the son. (Parallel means the construction of similar phrases or ideas on both sides—going along together, or in a balanced way.)

### Art: Medium - Oil Paint

Robert Duncan used oil paint to illustrate *Amber On The Mountain*. In the first double-page picture at the beginning of the story, it is easy to see the build-up of paint in the yellow flowers and the brush strokes of the grass. These are clues for your student that oil has been used as the medium. (Acrylic paint can sometimes look this way too.)

Within a medium, the style of painting can vary greatly. In the illustrations for this story, Robert Duncan has chosen to use soft lines on the figures and objects which give an overall gentle effect to the pictures.

### Art: Sculpture - Clay

When Amber and Anna had to say good-bye they gave each other parting gifts. Anna gave Amber the special book of fairy tales that had originally sparked their friendship. (It was the same book that Amber first read all by herself.)

Amber gave Anna a clay mule. Ask your student why he thinks Amber chose this gift. (Amber didn't have a lot of expensive things like books to give. The clay figure was a part of the mountain craft and mountain life, a good reminder for Anna. Probably Amber was thinking of how each of them had been "Rockheaded" like Rockhead her mule, and

how that determination had lead to such wonderful results. A clay mule would be just the right present to thank her “teacher” and friend, and remind her of their time together.)

For a sculpting project, using brown or gray clay, let your student fashion a mule in memory of Amber’s good friendship. He may want to try his hand at other objects and figures, too. Your very young student might need some instruction. One way to make animal figures is to start with a piece of clay in a ball or roll for the torso. The legs and head can then be added as balls or rolls of clay and finally the features worked with pinching, and tools like a table knife, toothpick, metal nail file or sculptor’s tools. If this project creates a great deal of interest in making clay figures, find good art books at the library for further instruction.

## **Math: Counting**

*Amber on the Mountain* is a story about learning to read. Ask your young student if he knows how many letters are in our English alphabet? If he doesn't know, write them out for him and let him count. He should count twenty-six letters. He can also count the number of months on a year calendar to correspond with the part in the story where Anna leaves the mountain and the story says, “*Months passed.*”

## **Science: Air At Higher Altitudes**

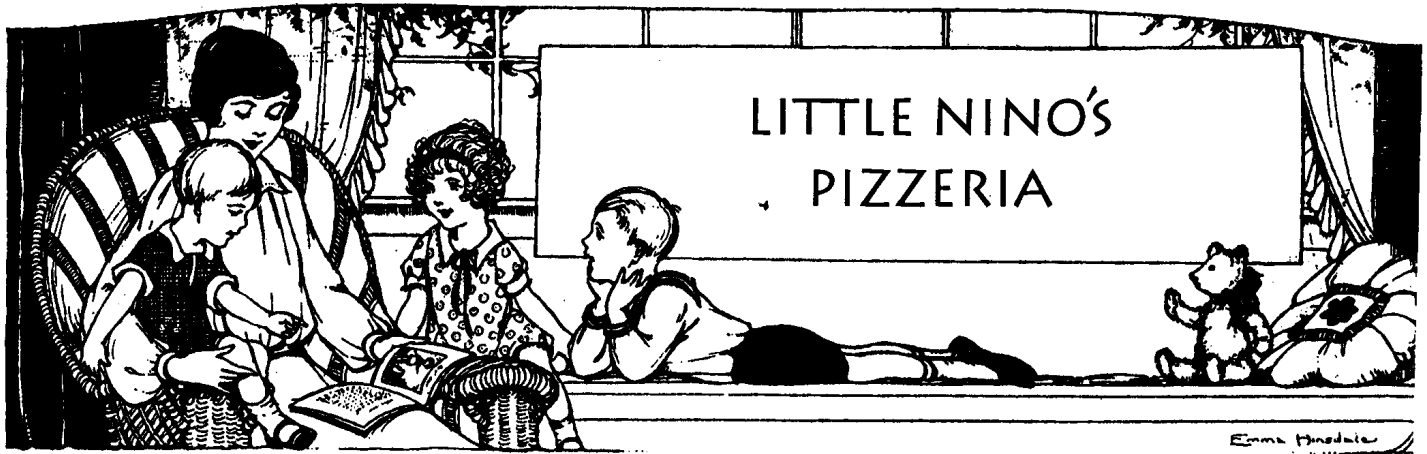
This story begins with a description of the high mountain on which Amber lived. The author writes, “...*the air made you giddy— it was that clear.*”

The high mountain air had a “thinner” atmosphere with less concentration of gases including oxygen. And of course an area of less population will definitely have less pollution. Therefore, the air is so clean and clear that it seems exhilarating!

(**Teacher’s Note**-Extra Information: Most of the people of the world live in areas of 5000 ft. altitude or less. The higher the altitude, the less atmospheric pressure and therefore, very simply, the less oxygen taken in by a body to the bloodstream. When a person does not get as much oxygen as they are used to, they may suffer dizziness, headache or nausea. People who live in the high Andes Mountains (as much as 22,000 feet high) or other high mountain regions become used to the lower levels of oxygen and are able to live more comfortably than those new to that environment.)

## **Science: Road Building**

Granny thought the road could not be built. The man said it was possible. Maybe Granny thought he would try to build the road straight up the mountain. That would be too steep. Ask your student if he has ever noticed exactly how roads are often built in steep places. (Many times they curve around the hill or mountain slowly going higher at each round. The distance traveled is longer, but the descent and ascent is less radical.) If your student is interested, you can help him make a model of a mountain (out of clay or Play-Doh®). Cut in a spiraling road and talk about why roads are built this way.



Title: *Little Nino's Pizzeria*  
 Author: Karen Barbour  
 Illustrator: Karen Barbour  
 Copyright: 1987  
 Summary: Nino and his son Tony discover that bigger is not always better.

(**Teacher's Note:** *Little Nino's Pizzeria* by Karen Barbour is told in a very simple style and yet the theme is perhaps as important as any of the preceding title selections. The theme "Bigger is not always better" or "Money isn't everything," provides lively discussions, even for your older elementary student. The colorful illustrations and yummy pizza subject make this book enjoyable for everyone. At the time of this printing, *Little Nino's Pizzeria* is available in paperback for about \$4.95.)

## **Social Studies: Relationship - Father & Son**

Tony and his father have a good relationship. They work together making pizza. They serve together. They clean up together. They even give together, to people who have no food. His dad's smiles and arm around the shoulder show Tony that he is important and appreciated.

Then there comes a time when Tony's dad is preoccupied. In his new job he has so many new things to do that he forgets Tony. Tony doesn't throw a tantrum or get bitter, but he does withdraw and you can see the sadness on his face.

At the end of the story Nino decides to return to the things of the past that are important to him. Discuss with your student the fact that relationships, whether with parents, siblings, teachers, friends or others are not always exactly the same. Tony's dad didn't stop loving him. But he is distracted for awhile. Tony could react differently, and become bitter or feel rejected. Talk about the fact that distractions and misunderstandings often affect relationships, but keeping a loving heart and having patience often result in happy endings.

Do you think it is possible that the pizzeria is named Little Nino's (even though Nino is quite big) because his dad named it for him when he was young? Later, Nino renames the restaurant "Little Tony's" in honor of his son.

## Social Studies: Good Communication

One of the most important human relationship skills is to communicate well with others in a friendly, honest way, avoiding if possible, harsh, angry words and arguments. There is a good example of this kind of communication between Tony's dad and the man in the green suit. The "money man" makes a proposal to Nino and he agrees to certain things. (Nino would manage the new restaurant and he would get paid very well.) When Tony's dad discovers he does not enjoy the new job, he talks with the restaurant owner. The picture of them shaking hands shows that the communication was cordial and ends on friendly basis. This good communication allows both men to continue their own work without the burden of bad feelings. It may not always work like this, but there should always be an attempt to communicate on a friendly and respectful basis.

If appropriate, discuss with your student some basic good communication skills, including avoiding the antagonistic "you always" or "you never" statements, name calling and arguing. Learning to listen respectfully and carefully is also an important part of good communication.

## Social Studies: Family Business

Tony's dad makes the best pizza. What are the text and picture clues to the fact that his pizzeria is a family business? (Tony's mother and brother (or sister?) are around as he and his dad make pizza. Tony is young but he gets to help a great deal. Nino makes the decision to close the pizzeria and work at another restaurant, and later makes the decision to re-open the restaurant and change the name. These are all things one can do if he runs his own business.)

In *FIAR* Vol.1, *Night of the Moonjellies*, by Mark Shasha, you read about a boy who helps in a family-run business. Compare the boys and their jobs in the stories, if you wish.

Some of the duties involved in running a small business are: purchasing supplies, paying bills (i.e., electricity, water, hired help, building payments, supply costs, insurance), possibly cooking, cleaning, waiting on customers, paying quarterly and monthly taxes, etc. Ask your student if he thinks he would enjoy running a small family business and if so, what kind? There is some additional information on the topic of family business in *FIAR* Vol. 1, p. 109. See also *FIAR* Vol. 2, p. 58, "Keeper of A Boarding House." in *Mirette on the Highwire* by Emily Arnold McCully.

## Social Studies: Character - Servant Heart

Through the *FIAR* books Vol. 1 and 2, you have seen some people with special character traits. The characters in these stories do not possess all the same traits. Each one has different strengths. In *Little Nino's Pizzeria*, Tony has a remarkable gift of serving. He enjoys it. **Serving and helping** is what makes him happy. Just look at his face when he has no place to help. Tony enjoys helping his dad make pizza and he loves to serve the people their meals. He is proud of the pizza he and his dad make and happy to wait on the customers. He even knows how to pick up the plates and carry out the dirty dishes! In doing these things, he is happy. (Remember Mirette, *FIAR* Vol. 2, *Mirette on the*

*Highwire*, who helps run the boarding house? She knows how to do things well and she cheerfully helps, but Tony seems to thrive on it!)

Tony is rewarded for his faithfulness and desire to help when his father reopens the Pizzeria and names it “Little Tony’s”, in honor of his son. The next to the last picture shows Tony with an addition to his uniform—a chef’s hat! (Watch for chefs’ hats on television cooking shows and point them out to your student. Teachers, just for your information: These tall white hats are called *toque blanche* in France which means “white hat”. They often have pleats around the headband, sometimes as many as a hundred—to represent how many ways a chef knows to fix an egg!! Some souffle dishes look like these hats.)

Everyone can learn to serve cheerfully when the need arises, but to Tony it is a constant way of life. Discuss with your student, people that you’ve met who may have been like Tony. Does he know any people like that? (Again, everyone does not have the same strengths, and the differences in good character traits among people gives the pleasing variety of life.)

## Social Studies: The Homeless

Little Nino and Tony served pizzas to the “*hungry people in the alley who had no homes.*” This story provides a chance to introduce the subject of the homeless if you desire, and to mention **compassion** as another character trait shared by Tony and his father.

Notice the homeless people. When do they show up again in the story? (They are on the street, looking on as Tony walks home dejected. They are there when Little Tony’s opens, and in the last picture, as well as on the back cover.)

## Language Arts: Theme

Ask your student what he thinks is the main idea of the story. This main idea is called a theme. A theme is often stated as a phrase, and in the case of *Little Nino’s Pizzeria*, one might say: “Bigger isn’t always better,” or maybe “Money isn’t everything,” or “Better a little with contentment.” A sub-theme might be, “Find the work that you were meant to do; it will make you happy.” When you discuss the main idea of a story with young children it lays the foundation for exploring themes they will someday find in more complicated works of literature. As you talk about the themes or main ideas in this story include some of the following topics: Nino accepts the manager’s job and tries a new career. But, in this particular case, he finds that bigger is not always better. His duties are more managerial and far less creative. He isn’t used to that. He probably misses working with his son and having his family around him, as well as cooking the pizza. The wonderful thing about Nino is that he has the courage to give up the extra money and return to the work that makes him happy. It means a lot to Tony, too!

## Language Arts: Homonyms

Does your older student remember homonyms? Remind him of *Truman’s Aunt Farm*. Now can he remember? Ant and Aunt? Homonyms are words that sound alike, but are not spelled alike, and they have different meanings. In *Little Nino’s Pizzeria*, Tony

says he helps knead the dough. This word (write it on a vocabulary card and draw hands working bread dough) “knead” means to fold bread dough over and over to help make the rising process more successful. Ask your student what word it sounds like. (“need”: As in, “I need help with my reading.”) It may bring a smile to your student to figure out a sentence that uses both words. For example: “We *need* a person to *knead* the dough,” or “there’s no *need* to *knead* that dough any longer.”

## Art: Full-Color Palette and Medium

Did your student enjoy the bright color illustrations? Karen Barbour used **gouache** (**gwash**—rhymes with squash) and watercolors for her pictures. You can see the effects of both media on the back cover illustration. At the top, above the buildings, are some areas where the paint shows white paper through, like watercolor. But most of the rest of the picture is made of opaque solid colors. Another example is the picture where Tony feeds pizza to the people in the alley who have no homes. Again, the sky shows some translucence, but compare this look to the opaque, solid color of Tony’s pants. Also, look under Tony’s feet for the “watercolor wash” look, and compare to the (gouache) solid yellow of the dog. (Gouache is paint pigment, mixed with water and gum, which makes this medium a watercolor type paint but it is opaque. This means you can’t see through to paper. Ordinary watercolor, which is translucent, allows the paper to show through the paints.)

Warm weather provides a wonderful opportunity to experiment with **watercolor** paints and try new subjects, even outdoor subjects. Use a clipboard and take your paints outside. Find an old tree. Draw it first lightly with pencil, notice any shadows, type of bark, etc. Then use watercolors to finish the work. Or capture in drawing the repetition of the top of a wooden fence, or anything that is interesting and has simple design, like an old flower pot. Then paint in the color. When using the paints, remember to let areas dry (play a game between colors) before going to the next color. In some instances, like the sky, you may want some color running together. And remember to clean your brush well with water between colors. Most of all have fun!!

## Art: Comparing Artist to Artist

The illustrations of *Little Nino's Pizzeria* are reminiscent of some of the work of the French artist Henri **Matisse** (ma-TEES). Look in the juvenile section of your library for a book introducing Matisse that is written for *children*. (Preview it anyway!) See if the painting titled “Harmony in Red” is included in the book’s picture plates. This picture shows bright colors. The woman figure in the picture is flat (no rounding, or shading) and she is seen in profile like many of the illustrations in *Little Nino's Pizzeria*. Among other famous works of Matisse that children might enjoy are: “Goldfish,” “Interior with Violin,” “Still Life with A Magnolia,” etc.

## Art: Symbolism

Look with your student at the illustration when the man comes to see Tony’s dad after the last pizza. What does the man want from Tony’s dad? (He wants him to close Little Nino’s Pizzeria and manage a large new restaurant.) What does he tell the father



the result will be? (More money) Now, have your student look carefully at the man in the green suit. What mark is patterned over the suit? (\$\$\$) This is a symbol for money. Look at his cuff links. (More \$\$ signs. Look out the door at his expensive limousine. Explain the word limousine, if necessary, and mention this is a type of car generally used by wealthy people.) The artist uses the money signs to symbolize that, in a popular **idiom**, this man is “made of money,” that is—he has a lot of money. (**Teacher's Note:** Young children are often confused by popular **idioms**. Phrases like “give in” which means to yield, or “the food’s on the house,” which means that someone else is paying for it, are often taken literally by the young. That is why the idiom “made of money” is referenced here, to introduce them to the saying and what it actually means. Remember that the conversations of adults can often be misunderstood if they are not explained. Have fun identifying idioms as you come across them during the year.)

Look at the title page. With your student notice the “money man,” eating Pizza. Next, from the beginning of the story, look through the pictures. Let your student discover the first time the wealthy money man appears in the story. (He is sitting at Little Nino’s eating a pizza, p. 7.) When is the next time you see him? (Standing in the long lines because Little Nino’s is so popular, p. 10.) Ask your student why he thinks the money man asks Tony’s dad to come and manage his new restaurant. (Perhaps because he has observed, at least twice, the father working hard making an extremely successful business.)

## **Art: Illustrations-Action, Emotion and Personification**

Watch the expressions on the faces of Tony, his mother and his dad in the pictures of the story. Their faces tell a lot about what they are feeling. But even more expressive than their faces is their body posture. Follow Tony as he joyfully helps make and serve pizza. Then notice the protective arm around his father as the man in the green suit makes his proposal. Watch Tony as he finds there is no place for him in the restaurant and the total dejection that stoops his shoulders as he walks home. Quickly turn the page and see the same stooped shoulders on his father, and the same “head in hands”-type sadness on both their faces. This is such a contrast from their extremely straight and tall postures and the smiling faced expressions of earlier pictures!

The mother has a protective arm around the father now, as he explains his problem. And last, enjoy the celebration and animation as Nino decides to do what he loves. Once again, Tony finds his “helper’s” place along side his father. Nino ends this exchange with his arm around both his wife and Tony.

From the beginning, follow the expressions on the faces of the dog and cat throughout the story. Look, too, at the body. Ask your student to point out when they look happy, worried, sad or content.

Also look at the moon. Does the expression on the face of the moon remain constant, or does it change? (The expression on the face of the moon does change. Name these expressions, such as smiling, watchful, sad, laughing, ecstatic. The illustrator uses **personification** to give these human expressions and emotions to the face of the moon.)

Have your enthusiastic art student try a short story that shows his characters in a wide range of emotions. The plot should develop to show the reasons for these emotions. Let him illustrate the story (even put it into book format). He could even include a minor non-human character or inanimate object **personified** to reflect the emotions of the story as the cat, dog and moon do in *Little Nino's Pizzeria*. For instance a tree (personified with a face) can look on, in your student's story, and be happy or scared or puzzled or sad, as the action happens with the human characters. In the same way, a bowl of fruit on the table, with an apple in it personified can reflect the emotions of the story. The face of a grandfather clock, or almost any animal or object can be used. Your older student can have fun learning to imitate **personification** which artists often use in children's illustrations. Or, you make up a story with personification that your younger student can illustrate.

## **Art: Details That Enhance the Text**

Often, one gains additional information about the story from the pictures. Things not directly mentioned in the text are picked up by careful observation of the illustrations. In *Little Nino's Pizzeria*, one of the interesting details revealed by the pictures are the occupations of the people who come to eat pizza. Their shirts give clues to the kinds of job they have. Let your reading student look at the illustrations and try to find some for himself. Point out to your younger student the different shirts, i.e., "Look! That man eating pizza must sell people tires for their cars and repair flats." (Your student may reply, "How do you know?") Then, you can respond, "Because the back of his shirt says Jack's Tire Shop." Other occupational clues are: Joe's Rug Shop, Pier 23, etc.

Also, there are **families** who come to eat at Little Nino's and again later when the name is changed to Little Tony's. However, there are no children pictured in the fancy restaurant. So, even though it is never mentioned in the text, the detailed pictures show that Nino has changed more than just a building and duties, but his clientele as well.

## **Math: Counting and Measurements of Weight**

Your younger student can count the pepperonis and other toppings on the pizzas, or the money signs on the man's green suit.

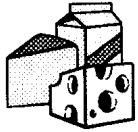
With your older student, you might look at the first four pictures of the story and discuss how each of the ingredients are weighed for purchase. For instance: tomatoes, peppers and onions are purchased by the pound and weighed on a produce scale. Flour usually comes in 5, 10, 25, 50, 100 pound sacks. Olive oil is purchased in a bottle, with liquid ounce measurements, or a large can or even barrels, and is measured with liquid measurements, like quarts or gallons. Cheese usually comes by ounces or pounds. Spices like salt, pepper, oregano, and basil come in small containers by the ounce or in large bulk amounts weighed in pounds.

## **Science: Foods and Food Groups**

Pizza can have a surprising number of ingredients. Make a list of all the foods that Nino and Tony used to make their pizza (tomatoes, onions, green peppers, garlic, mush-

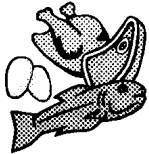
rooms, flour, olive oil, cheeses, pepperoni, sausage, spices - basil, oregano, salt and pepper.) A colorful list could be made by printing the name of each ingredient, drawing beside it a picture of the item and coloring it brightly with colors like the story! Allow your student to include pizza toppings that might be familiar to him that were not included in Nino's pizza. Perhaps olives, Canadian bacon, pineapple, anchovies, sun dried tomatoes, even broccoli or spinach!

Have your older student classify the pizza ingredients into food groups, in order to determine if pizza has a balance of nutrients:



Milk and Milk Products

Cheeses



Meats

Pepperoni and Sausage, Anchovies



Breads and Cereals

Flour



Fruits and Vegetables

Tomatoes, Green Peppers, Onion,  
Garlic, Olives, Broccoli, Spices  
Olive Oil, Mushrooms

Now ask your student if pizza has a balance of good nutrients. (If the fats are held to a moderate amount, pizza can be a well balanced meal.)

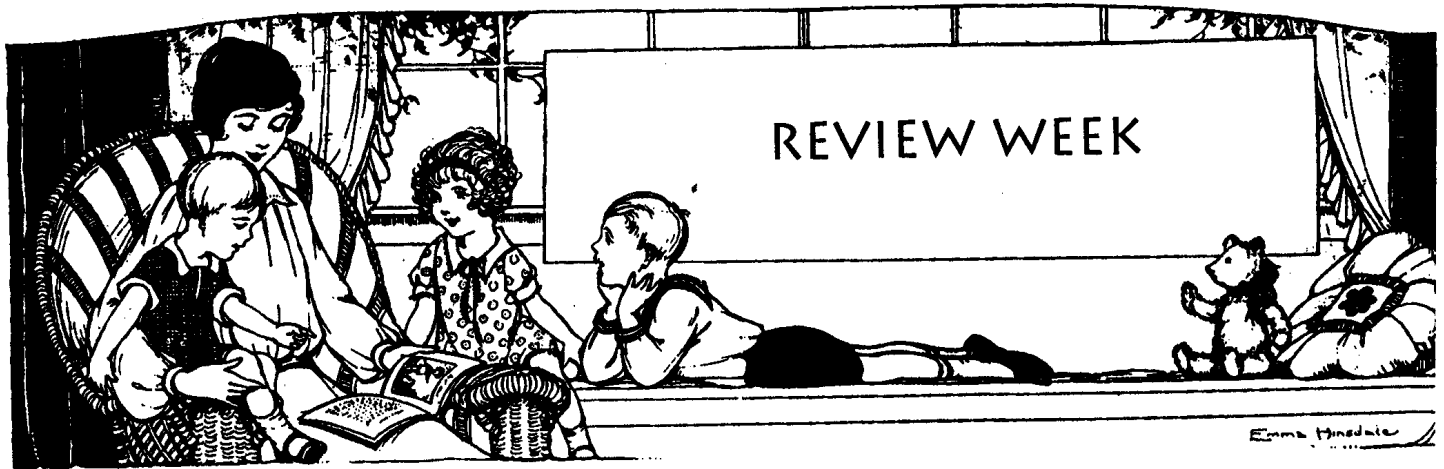
## Science: Cooking

Cooking pizza involves watching a plant grow (**yeast**), making sauce (**mixture**), using food from plants and animals, using a **heat source** and creating food that has **calories**.

But most of all, making pizza is fun! So throw a pizza party and invite your student's friends. If you are making pizza from scratch, then each friend can be assigned a pizza ingredient to bring. Make the pizza, or help them make it, decorate and bake it. Take photographs of the pizza-making process and add them to your student's notebook.

Then, read them this story while you are waiting for the pizza to cook!





## Review Week

If you'd like, take a week to review the books, authors and illustrators you've studied in the *Five in a Row*, Vol.3. Recall which titles were award-winners and figure out which book is the oldest, and which book was written the most recently. Were there more older stories or more stories written in recent years? Discuss the stories you and your student particularly liked and which characters or ideas were your favorites. Gather all the story disks for Volume 3 and see if your student can name each one. Let him put them in order beginning with his favorite, next favorite, etc.

Look again at the art work in any books you still have. Review the elements of art that you have learned. If you have kept an illustrated chart of art definitions and elements, review it now. Look at the art work your student has done during these lessons and point out examples you feel are outstanding. Let him see how much he has learned. Use specific compliments such as "Your use of line and design is excellent in this picture," "I enjoy the variety of colors you chose for this work," "This picture is so full of expression and action, I almost want to jump right in!" or "The balance is pleasing in this scene."

If your student has kept a notebook, leaf through it with him. Recall various projects and review concepts in Social Studies (Traditions, Culture, Transition to Industrial Age, Shyness, Loneliness, Paul Revere's Ride, etc.), Geography (Kansas, the Yukon, Maine, Ohio, Mountains, etc.), Science (Ants, Salamanders, Sheep, Wheat, Bees, Fog, Altitude, etc.) and Math (Measuring, Tallying.)

Review the vocabulary words by using your illustrated list or illustrated file box. Recall the stories in which they appear and practice using the words in sentences.

See how many story disks your student can correctly place on the Literature Map. If you have studied and made disks for mountain ranges, rivers or Great Lakes, etc., practice placing those on the map, too. Remember to practice directions, and compass points on the map, around the classroom, and on outings.

Thank you for using *Five in a Row*. I hope you had a wonderful time learning together with stories that you'll remember. If you've enjoyed *Five in a Row* Vol. 3, please share it with a friend!

In *FIAR* Vol. 1, there is a story called *Another Celebrated Dancing Bear* by Gladys Scheffrin-Falk in which one bear sees in his friend a desire to be a dancer, and sets about helping him fulfill that desire. One friend gives unselfishly to the other and both benefit. In *Amber On the Mountain*, Anna sees that Amber is embarrassed by not knowing how to read. Anna sees Amber's desire to learn. So, Anna sets about helping Amber fulfill her dream. With your older student compare and contrast these two stories of real friends.

For your young student, ask if he remembers the story *Another Celebrated Dancing Bear* (re-read it if you have it, or retell the story to each other). Then, ask your student if he can see how the stories are in any way the same. (Max is a good friend who really cares about Boris and his feelings. Anna is a good friend who really cares about Amber and her feelings. Max and Anna both give their time unselfishly. Both Max and Anna benefit from their giving, while Boris and Amber benefit from their friend's care. Both Boris and Amber have to work very hard to accomplish their goal., etc.)

Later, discuss differences. (Boris wants to learn to *dance* while Amber wants to learn to *read*, or Boris is *bored with his job* while Amber is *lonely* and thinks books can help the feeling of isolation, etc.) By gentle conversation, you are laying ground work for critical thinking and helping your student learn to compare and contrast ideas and characters.

## **Social Studies: Character - Successfully Handling Disappointment**

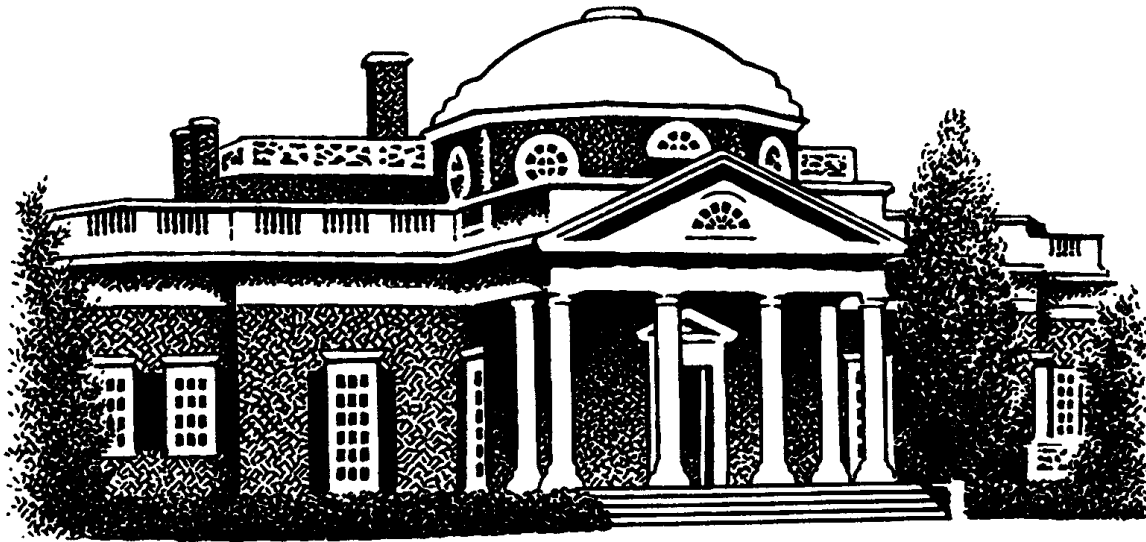
Amber holds such high hopes to be able to read and write. The teacher who comes to her mountain almost brings Amber's hopes within reach. But the mountain life is so hard for the man. He leaves the mountain, delaying the fulfillment of Amber's dreams.

There is no mention of Amber being bitter or self-pitying. Maybe life in the mountains is so difficult that one gets used to disappointments. It's ironic that the very paper and pencils left after one disappointment are the same items she uses later to fulfill her dream of writing!

Can your student think of another disappointment for Amber besides the time her teacher leaves? (When her new friend Anna has to move.) It must have been very difficult for Amber to say good-bye when Anna had been such a good friend. Has your student ever had to say good-bye to someone he cared about? Do you have any special memories that you could share with him?

How did Amber handle this second disappointment? (A possible clue to her feelings is found in the poem on the Dedication page of *Amber On the Mountain*. The rain symbolizes the sad feelings of missing Anna, yet the poem ends with the joy of a letter which makes her seem close again. Reading between the lines of the story, Amber is extremely sad without Anna, but she continues to keep busy and one day decides to tackle the job of learning to write.)

# ***Paul Revere's Ride* - Colonial Architecture Lesson**



Monticello, Virginia

## **Monticello, Virginia**

Like Paul Revere, Thomas Jefferson played an important part in the early history of the United States. Among his contributions, Jefferson helped write the Declaration of Independence. He lived his later years in a home which he designed and built called Monticello which means "little mountain". Look at the picture and see if you and your student can find examples of:

**Pediment**

**Palladian Window**

**Rose Window**

**Doric Door**

Every year many people visit Monticello (located in Virginia) and enjoy the architecture, gardens and artistic creativity of Thomas Jefferson. Perhaps someday you'll have a chance to visit, too!

## Truman's Aunt Farm - Constellation Viewer

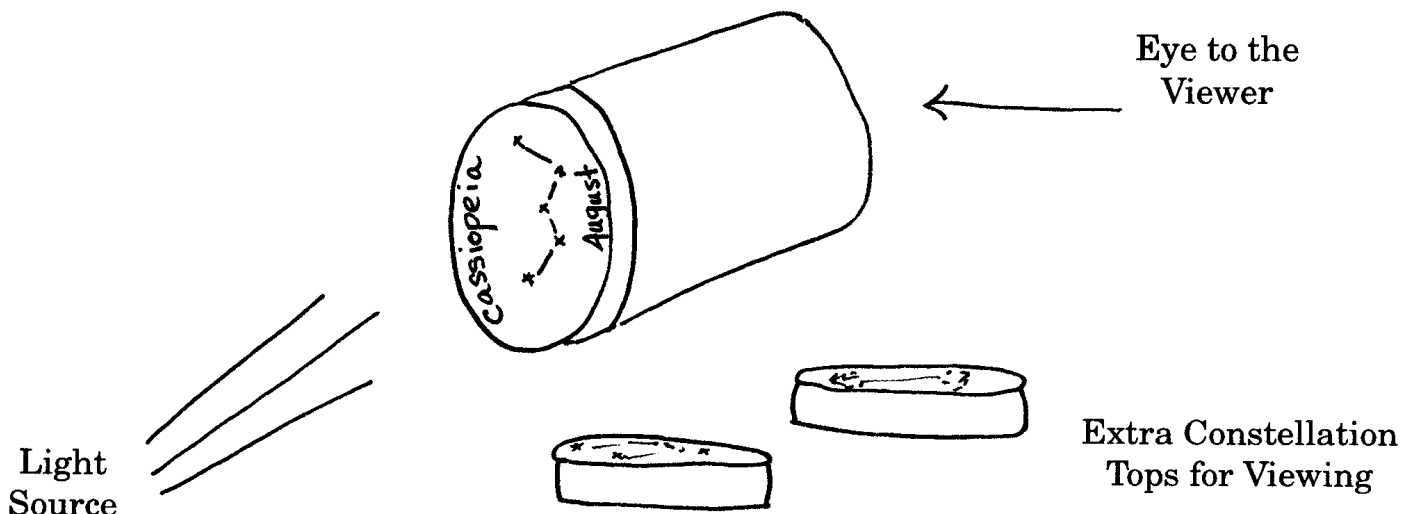


Take a small, round cardboard oatmeal or cornmeal box and cut a dime-sized eye hole in the middle of the bottom. You will need several tops for your viewer, so keep them as you use the oatmeal and cornmeal and ask friends to save them for you. Each round box top makes a new constellation to view. You may want to learn a new one each time you finish a box of oatmeal! That way you can spread out the information over a longer period of time. If your student loves the constellation “tops” you may find him asking for more oatmeal and oatmeal cookies than usual!

 To make the tops, take one star chart from the following page of the Appendix and put it over the lid with the print side touching against the lid. With a sharp nail or ice pick press through the paper *and* box top making *one small hole for each star in the group*. Carefully label the lid with the name of the star group and the best viewing months. You can also connect the small lines that show the “picture” of the constellation on the top of the box lid. Then put the lid on the top of the box.

To use the view finder, have your student put his eye to the eye hole (which blocks out most light) and turn toward a light source (lamp, window, etc.) He will be able to see the constellation inside the box. He will see it without all the confusion of the surrounding stars. Later he can look for this simple shape in the night sky and perhaps find it more easily. The lines that help us “see” a picture in the constellations are visible on the outside of the lid (for his reference) but not through the viewer because these lines are not in the sky!!

Each time you obtain a new box top, make an additional constellation top. Get to know the shape and then try looking for it in the evening. There are easy-to-recognize winter constellations too. Orion is the author's favorite! Keep the lids in a shoe box. Let your student cover the box in black paper and decorate with stars.



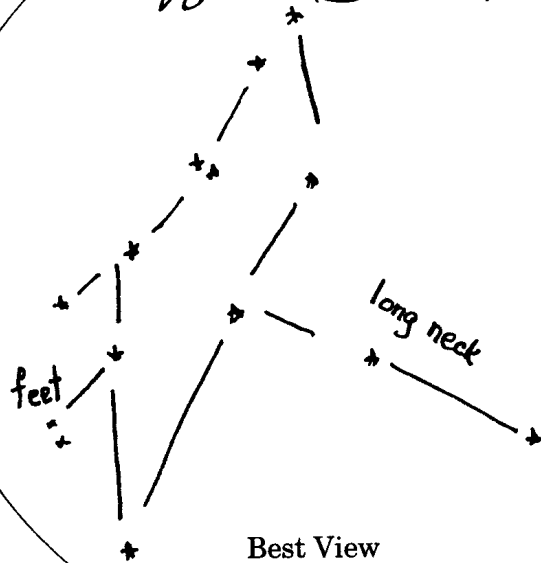
# Patterns for Making Your Constellation Viewer

## *Corona (Crown)*



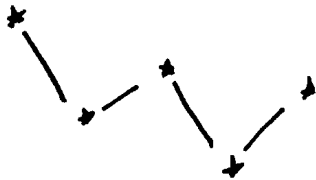
Best View  
April thru August

## *Cygnus (Swan)*



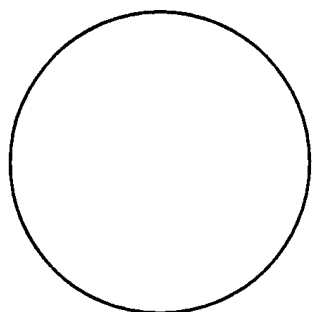
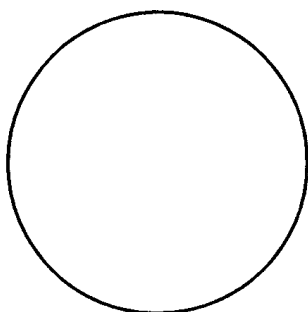
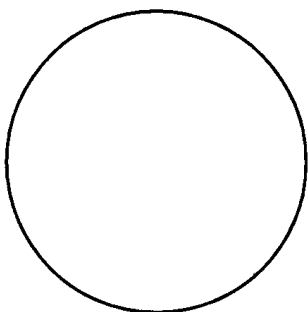
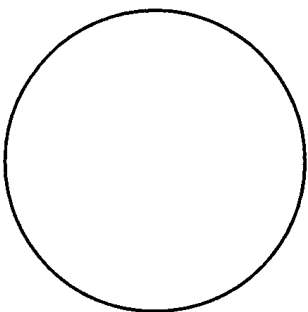
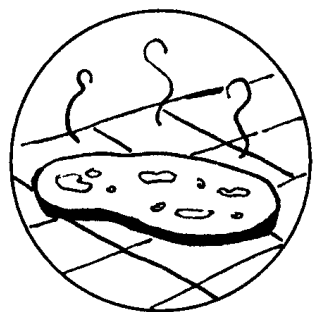
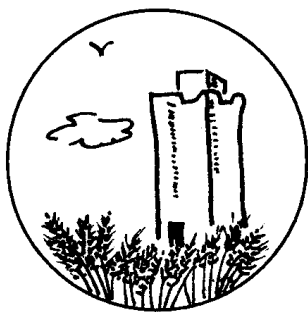
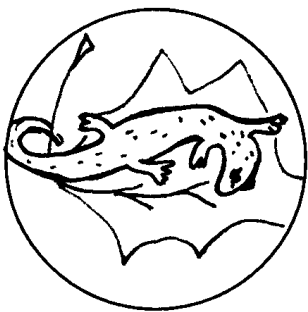
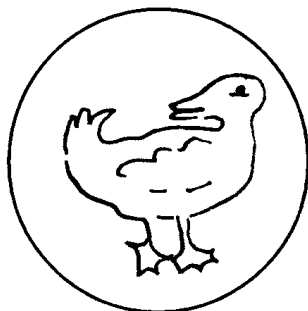
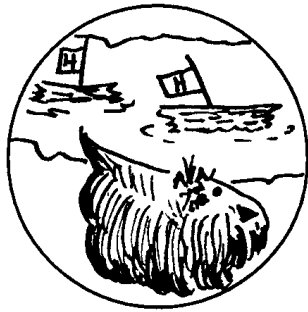
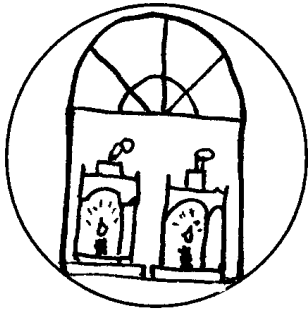
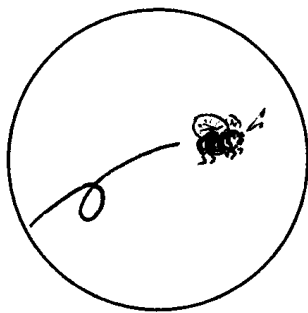
Best View  
June thru November

## *Cassiopeia*



Best View  
August





*The Duchess Bakes a Cake - Old English Alphabet Pattern*

A B C D E

F G H I J K

L M N O P

Q R S T U

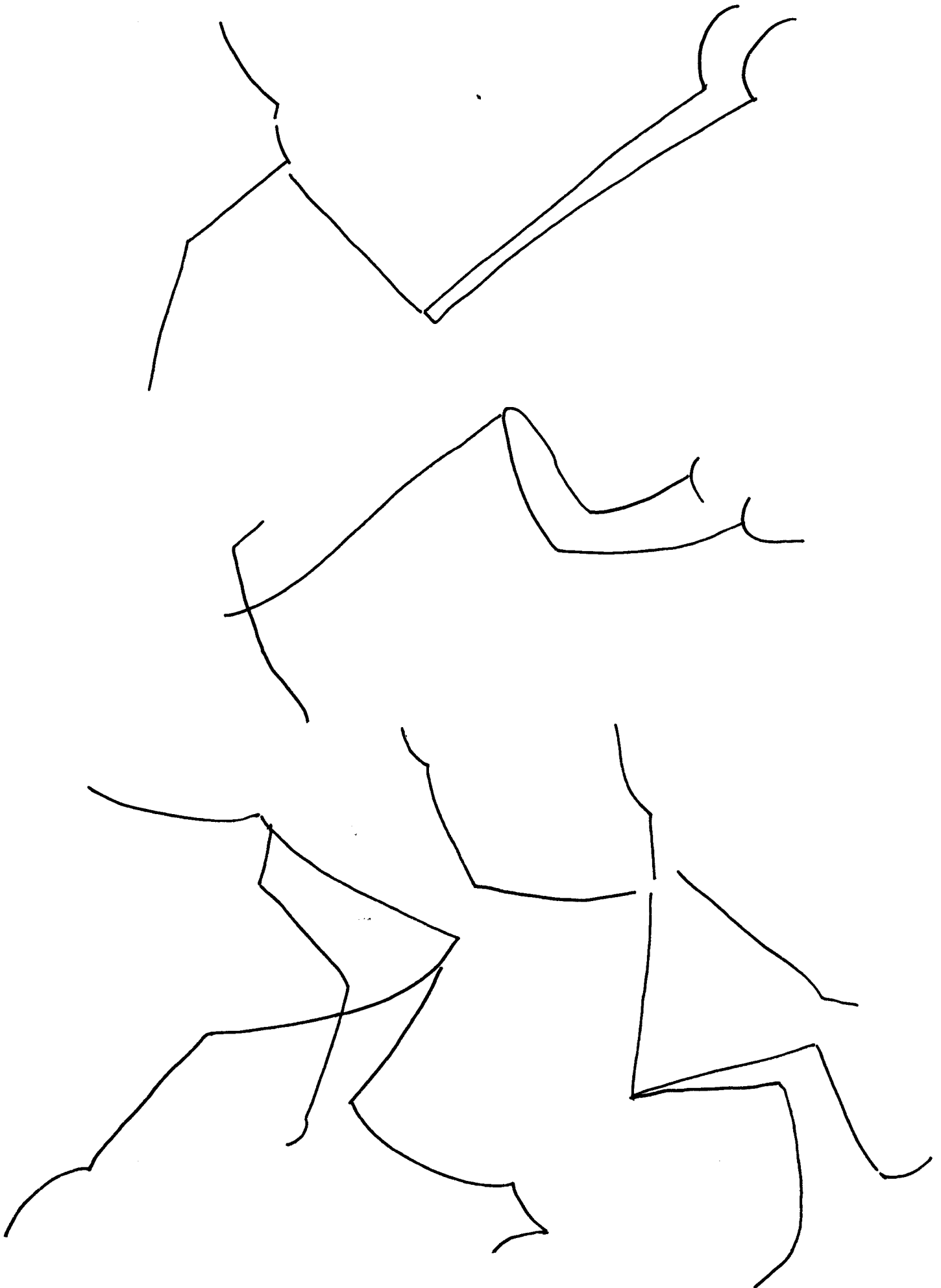
V W X Y Z

## ***The Duchess Bakes a Cake - Action and Body Language***



These skeletal stick figures were made by laying tracing paper over the illustrated figures in the story "The Duchess Bakes a Cake." Take tracing paper, and re-trace these skeletal figures using this page as a pattern. Now, lay *your* tracing paper figures over the illustrations in the story and try to "match" them up with the story's characters.

***The Duchess Bakes a Cake - Action and Body Language***

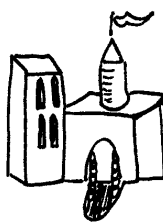


## Sample Lesson Planning Sheet

**Title:**  
The Duchess Bakes a Cake

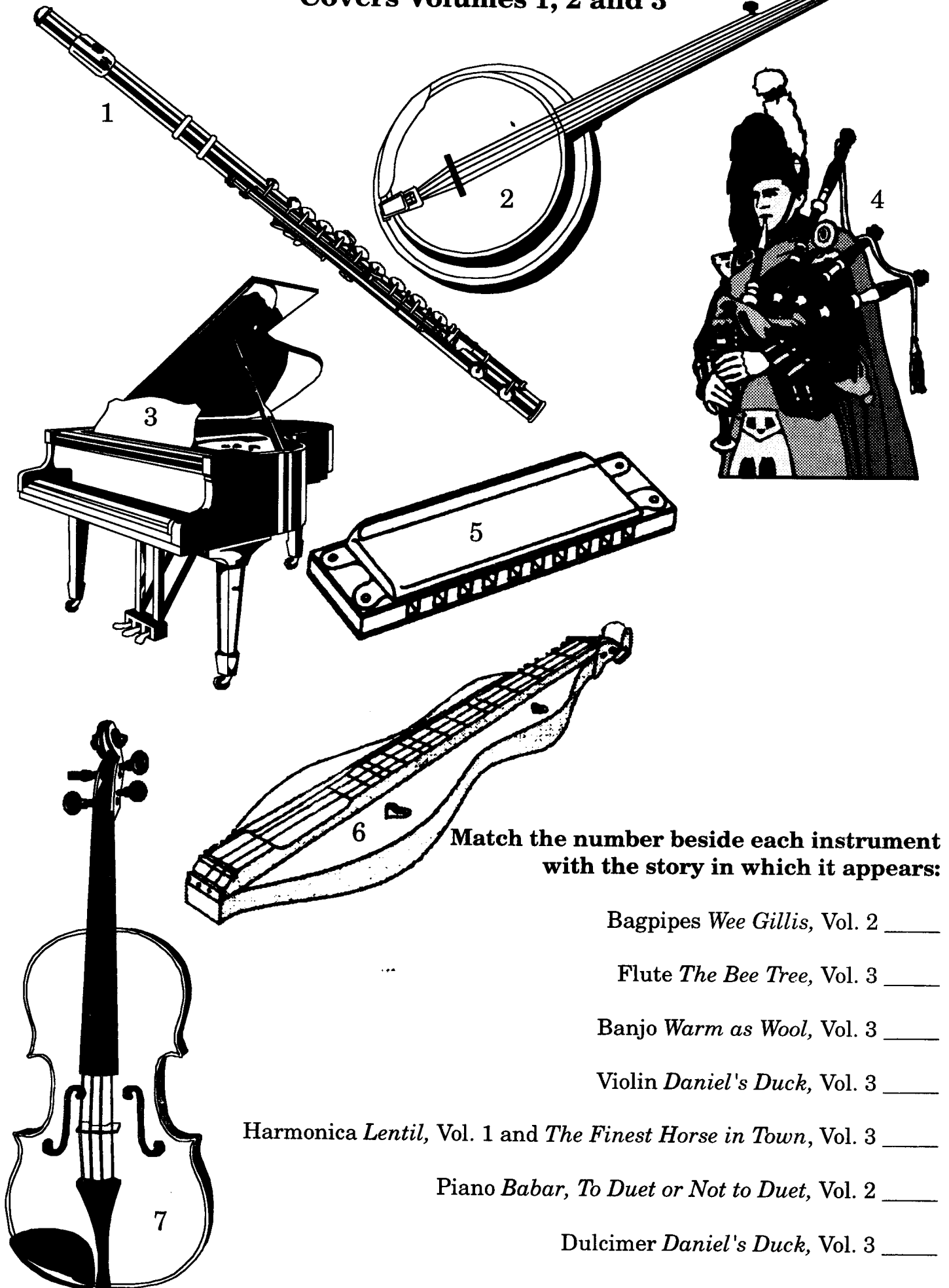
**Author:**  
Virginia Kahl

**Illustrator:**  
Virginia Kahl

| Monday                                                                                  | Tuesday                                                                            | Wednesday                                                                                                                                                                                                            | Thursday                                                                                                                                                                     | Friday                                                                                                                                                                                            |
|-----------------------------------------------------------------------------------------|------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Social Studies</b>                                                                   | <b>Language Arts</b>                                                               | <b>Art</b>                                                                                                                                                                                                           | <b>Math</b>                                                                                                                                                                  | <b>Science</b>                                                                                                                                                                                    |
| Read story through!                                                                     | Read story through!                                                                | Read story through!                                                                                                                                                                                                  | Read story through!                                                                                                                                                          | Read story through!                                                                                                                                                                               |
| Discuss Middle Ages                                                                     | Do the story as a play!!                                                           | Action Figure Tracings                                                                                                                                                                                               | The Number 13                                                                                                                                                                | Bake a cake!                                                                                                                                                                                      |
| 1. Kings- Kingdoms<br>2. Dukes- Duchess<br>3. Knights<br>4. Castles<br>5. Feudal system |  | <br><br>Make a castle out of cardboard boxes<br> | Talk about superstitions.<br><br>Some people think 13 is unlucky.<br><br>Usually, buildings don't have a 13th floor.<br><br>Others find 13 a bonus... like a baker's dozen!! | Talk about calories.<br><br>Make a list of good, healthy snacks and desserts to have on a regular basis.<br> |
|                                                                                         |                                                                                    | Read some from "King Arthur" or "A Door in the Wall" by de Angeli                                                                                                                                                    |                                                                                                                                                                              |                                                                                                                                                                                                   |

**Sample Lesson Planning Page:** *The Duchess Bakes a Cake* has 19 suggested lessons in the lesson portion of this manual. The sample planning sheet above shows 8 ideas that *could* be chosen for a one-week study. You are free to choose *any* of the 19 lesson ideas and keep track of your choices by noting them on the reproducible, blank Lesson Planning Sheet (Following page). For more ideas on making the best use of your *Five in a Row* curriculum, be sure to read the *How to Use Five in a Row* section beginning on p. 5.

***Warm as Wool - Musical Instruments Review***  
**Covers Volumes 1, 2 and 3**



**Match the number beside each instrument  
with the story in which it appears:**

Bagpipes *Wee Gillis*, Vol. 2 \_\_\_\_

Flute *The Bee Tree*, Vol. 3 \_\_\_\_

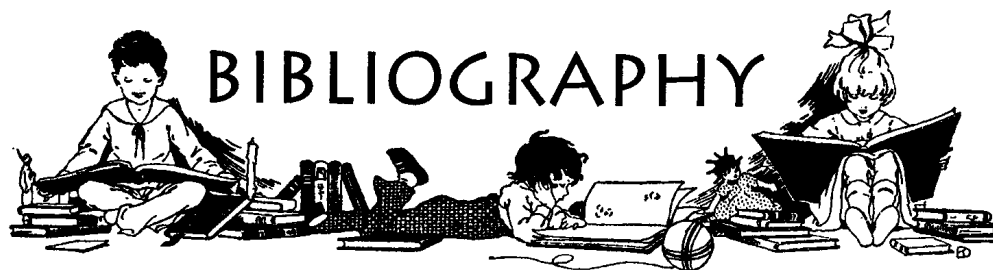
Banjo *Warm as Wool*, Vol. 3 \_\_\_\_

Violin *Daniel's Duck*, Vol. 3 \_\_\_\_

Harmonica *Lentil*, Vol. 1 and *The Finest Horse in Town*, Vol. 3 \_\_\_\_

Piano *Babar, To Duet or Not to Duet*, Vol. 2 \_\_\_\_

Dulcimer *Daniel's Duck*, Vol. 3 \_\_\_\_



*The Bee Tree* by Patricia Polacco, Philome Books,  
ISBN 039921965X

*Andy and the Circus* by Ellis Credle, Thomas  
Nelson,  
ISBN 00840761643

*The Wild Horses of Sweetbriar* by Natalie Kinsey-  
Warnock, Cobblehill/Dutton  
ISBN 0525650156

*Paul Revere's Ride* by Henry Wadsworth  
Longfellow, Dutton Children's Books  
ISBN 0525446109

*Henry the Castaway* by Mark Taylor, Atheneum  
ISBN 0689300700

*The Finest Horse in Town* by Jacqueline Briggs  
Martin, Harper Collins  
ISBN 0060241519

*Truman's Aunt Farm* by Jama Kim Rattigan,  
Houghton Mifflin  
ISBN 0395656613

*The Duchess Bakes a Cake* by Virginia Kahl,  
Charles Scribner's & Sons  
ISBN 684160072 (Paperback)  
ISBN 684123134 (Hardback)

*Andy and the Lion* by James Daugherty, Viking  
ISBN 0670124338

*Daniel's Duck* by Clyde Robert Bulla, Harper &  
Row  
ISBN 006029089

*Warm as Wool* by Scott Russell Sanders,  
Bradbury Press, MacMillan Pub.  
ISBN 0027781399

*The Salamander Room* by Anne Mazer, Alfred A.  
Knopf  
ISBN 039482945X

*Climbing Kansas Mountains* by George Shannon,  
Bradbury Press  
ISBN 0027821811

*Amber on the Mountain* by Tony Johnston, Dial  
Books, Penguin  
ISBN 0803712197

*Little Nino's Pizzeria* by Karen Barbour,  
Harcourt Brace  
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0152476504 (Hardback)

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